

THE MUSICAL TIMES

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ROYAL CHORAL SOCIETY. ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O.

FORTY-SECOND SEASON, 1912-13.
PROSPECTUS.

THURSDAY, OCTOBER 31, 1912,

AT 8 P.M.

"ELIJAH" - MENDELSSOHN.

MISS RUTH VINCENT. | MADAME ADA CROSSLEY.
MR. BEN DAVIES. | MR. HERBERT BROWN.

THURSDAY, NOVEMBER 28, 1912,

AT 8 P.M.

"THE MUSIC MAKERS" - ELGAR.

MISS MURIEL FOSTER.

"CARACTACUS" - ELGAR.

MISS ALICE WILNA. | MR. JULIEN HENRY.
MR. ALFRED HEATHER. | MR. EDMUND BURKE.

WEDNESDAY, JANUARY 1, 1913,

AT 8 P.M.

"MESSIAH" - HANDEL.

MISS AGNES NICHOLLS. | MADAME ADA CROSSLEY.
MR. LLOYD CHANDOS. | MR. ROBERT RADFORD.

ASH WEDNESDAY, FEBRUARY 5, 1913,

AT 8 P.M.

"THE REDEMPTION" - GOUNOD.

MISS RUTH VINCENT. | MISS PHYLLIS LETT.
MISS EMILY SHEPHERD. | MR. MONTAGUE BOWWELL.
MR. MORGAN KINGSTON. | MR. CAMPBELL McINNES.

THURSDAY, MARCH 6, 1913,

AT 8 P.M.

"THE DREAM OF GERONTIUS"
(ELGAR).

MISS MURIEL FOSTER.
MR. GERVASE ELWES. | MR. DALTON BAKER.

GOOD FRIDAY, MARCH 21, 1913,

AT 7 P.M.

"MESSIAH" - HANDEL.

MADAME GLEESON-WHITE. | MADAME KIRKBY LUNN.
MR. JOHN COATES. | MR. HARRY DEARTH.

THURSDAY, APRIL 17, 1913,

AT 8 P.M.

"A TALE OF OLD JAPAN"
(COLERIDGE-TAYLOR.)

"HIAWATHA" - COLERIDGE-TAYLOR.

MISS ADA FORREST. | MISS PHYLLIS LETT.
MR. BEN DAVIES. | MR. FREDERICK RANALOW.

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Prices of Tickets for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 4s.; Unreserved, 2s. 6d.; Gallery (Promenade), 1s.

Subscribers' names can now be received, seats secured, and prospectuses obtained at the Ticket Office, Royal Albert Hall, and the usual agents.

There are still a few Vacancies in the Choir for Tenors and Basses.

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Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

L.R.A.M. EXAMINATION.—Last day for entry for the Christmas period, October 31.

The Special Training Course for Teachers has now commenced. The Examination in connection therewith will be held at the end of the year's course.

A Course of Lecture-Lessons in preparation for the Voice Culture Examination has now commenced.

Fortnightly Concerts, Saturdays, October 12 and 26, at 8.

Michaelmas Half-Term begins Monday, November 4. Entrance Examination, Wednesday, October 30, at 3.

Prospectus, Entrance Forms, and all further information of—

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Hon. Sec.: CHARLES MORLEY, Esq.

The HALF TERM will commence on Thursday, November 7. The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will commence on April 14, 1913.

Syllabus and official Entry Form may be obtained from

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President: Sir W. H. HOULDSWORTH, Bart., LL.D.

Principal: Dr. ADOLPH BRODSKY.

The NEW COLLEGE YEAR begins Tuesday, October 1, 1912.

NEW TERM began Tuesday, April 23.

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Fee for the year, £30, payable in instalments of £10 at the beginning of each term. Special Fee for Wind Instrument Course, £15.

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Examinations for degrees in Music are held as follows:—Matriculation, April and October; First Mus. B., March and September; Final Mus. B., and Mus. D., September only.

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In the Caxton Hall, Westminster.

SATURDAY, November 16, 3 p.m.

The Ladies' College, Cheltenham.

MONDAY—TUESDAY, November 18 and 19, 7 p.m.

Leeds (place to be announced later).

WEDNESDAY, November 20 (Evening).

In the University, Manchester.

SATURDAY, November 23, 3 p.m.

At the Goldsmiths' College, New Cross Station.

MONDAY, November 25, 8.15 p.m.

In the Great Hall of the London University, South Kensington.

Further information may be obtained by post from Mr. P. B. INGHAM, Merchant Taylors' School, E.C.

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THIRTEENTH
BRISTOL MUSICAL FESTIVAL.

COLSTON HALL.

OCTOBER 23, 24, 25, AND 26, 1912.

WEDNESDAY	1.0 p.m. "Elijah" .. Mendelssohn.
Oct. 23.	8.0 p.m. "Das Rheingold" .. Wagner.
THURSDAY	12.0 Noon "Die Walküre" .. Wagner.
Oct. 24.	8.0 p.m. M. Faderewski. Concerto. Chopin.
	"Caractacus" .. Elgar.
FRIDAY	12.0 Noon "Siegfried" .. Wagner.
Oct. 25.	8.0 p.m. Herr Fritz Kreisler. Concerto. Beethoven.
	"Samson and Delilah" .. Saint-Saëns.
SATURDAY	12.0 Noon "Götterdämmerung" .. Wagner.
Oct. 26.	8.0 p.m. Grand Miscellaneous .. Wagner.
	"Popular Programme at popular prices.

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Miss A. Nicholls.	Miss Perceval Allen.	Miss Alice Prowse.
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Miss Phyllis Lett.	Miss Marion Bealey.	Miss Edith Clegg.
Miss Dylis Jones.	Miss Maria Yelland.	Miss G. Winchester.
Herr Peter Cornelius.	Mr. Lloyd Chandos.	Mr. Morgan Kingston.
Mr. Clarence Whitehill.	Mr. Robert Radford.	Mr. Frederic Austin.
Mr. Dalton Baker.	Mr. Charles Knowles.	
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SERVICES IN BRIXTON PARISH CHURCH.

1912.	*Oct. 6, at 3.30.	Orchestral.
	*Nov. 3 " "	"Light of Life" .. Elgar.
	*Dec. 1 " "	"Requiem" .. Brahms.
1913.	*Jan. 5 " "	Orchestral.
	*Feb. 2 " "	"Dream of Gerontius" .. Elgar.
	*5 (Ash Wednesday), at 8.0.	"Mors et Vita" .. Gounod.
	*March 2, at 3.30.	"Stabat Mater" (English version). .. Dvořák.
	*21, at 7.30.	"Messiah" .. Handel.
	*April 6, at 3.30.	"Redemption" .. Gounod.

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Dr. F. W. HAYDOCK, Mus. Doc. T.C.D.
LOCAL EXAMINATIONS, December. Medals awarded.
DIPLOMAS, ASSOCIATE, LICENTIATE, AND FELLOW.
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DEATH.

SADLEUR BROWNE.—On August 22, at Milverton House, Ryde, SADLEUR BROWNE, of 24, Hilldrop Road Holloway, Professor London College of Music, and of Brompton Oratory aged 51.

HARRIS.—On September 20, at 76, High Street, Sittingbourne, JOYCE HARRIS, Prof. Dip. I.S.M.; L.R.A.M., second daughter of the late W. J. Harris, aged 50 years.

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Thanking you for your pleasing and thorough Course as well as for your encouraging guidance,

(Signed) A. B. S.

Demerara, British Guiana, May 11, 1912.

DEAR SIR,

By the aid of your Course, all my troubles in sight-playing have disappeared. My eyes systematically group the notes spontaneously; I am no longer troubled by the difficulty of finding chords and differentiating accidentals; pieces which at first gave trouble to read even after several practices are read now with pleasure. My general reading was more or less laboured; now it is free, spontaneous, and pleasurable. I would recommend the System to every musician under the sun, for without it only a born genius could ever acquire the ability to play at first sight in so short a time.

(Signed) H. A. T.

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RHINEGOLD Wagner.
CARACTACUS (Title-Rôle) Elgar.
SAMSON AND DELILAH Saint-Saëns.

HALLÉ CONCERT SOCIETY, MANCHESTER.

PARSIFAL (Gurnemanz and Klingsor) Wagner.

BRADFORD FESTIVAL CHORAL SOCIETY.

FLYING DUTCHMAN (Title-Rôle) Wagner.

CAPE TOWN FESTIVAL, 1912.

ELIJAH.—"Nothing that Mr. Charles Knowles has done during the Festival equals his singing of Elijah's music last night. It was broadly designed and sincerely felt, and full of dignity."—*Cape Times*.

ELIJAH.—"The principal parts were magnificently sustained. Mr. Charles Knowles, the Elijah, was beyond all praise. His numbers stood out even in the brilliant performance of which they were part."—*Cape Argus*.

PORT ELIZABETH FESTIVAL, 1912.

ELIJAH.—"Mr. Charles Knowles was heard here in the music of the 'Prophet' for the first time, and from first to last amply demonstrated to his audience how wonderfully well equipped he is vocally and intellectually to essay this, the finest music of the oratorio. Mr. Knowles has a magnificent bass-baritone voice of great range and fervour. Its quality is beautifully rich and mellow, and he produces it with consummate ease. In the duet with Miss Brearey, 'What have I to do with thee,' he sang with fine passion and dramatic power. In the scene with the prophets of Baal he was very fine, his 'Call him louder being very effective. His rendering of 'Lord God of Abraham,' was most reverent and devotional, while in the magnificent and difficult air, 'Is not His word like a fire?' he sang superbly and with a thorough mastery of the music. In 'It is enough' he was also most impressive, and the same solemnity characterized his rendering of 'For the mountains shall depart.' It was a great pleasure for us to hear Mr. Knowles in 'Elijah.' He has the ideal voice for Mendelssohn's music, it being free from that wretched vibrato that afflicts some of our most prominent singers. He gets the tremolo effect when the music and the words require it, but vibrato as such has no place in his voice."—*Eastern Province Herald*.

KIMBERLEY FESTIVAL, 1912.

ELIJAH.—"Mr. Charles Knowles is the possessor of a very fine baritone voice, and his power and dramatic feeling were well shown in the grand aria, 'Is not His word like a fire?' His rendering was magnificent, and called forth loud applause. 'Lord God of Abraham' gave one the opportunity of hearing him in sustained melody, and in 'It is enough' he did ample justice to the quality of pathos expressed in both words and setting.

"Kimberley should indeed be proud of having heard the leading English exponent of the part of Elijah. It was an experience which will not soon be forgotten."—*Kimberley Star*.

DURBAN FESTIVAL, 1912.

HIAWATHA.—"It is hardly necessary to record that both received a very warm reception from the audience, the popularity of both singers being already established through previous visits. Mr. Charles Knowles sang his comparatively few lines most effectively. In his first short solo, 'Gitche Manito, the Mighty,' he not only charmed his listeners with the melodious resonance of his fine organ, but in the interpretation of the words, 'Give me food for my dying Minnehaha,' there was the requisite dramatic touch of the actor, as well as the vocal artist, and his rendering of the descriptive lines was most thrilling in its effect. In 'Farewell,' his final number, the audience were treated to a most delightful performance, perfect in tonal quality, finish, and expression, but all too short."—*Natal Mercury*.

JOHANNESBURG.

"Mr. Charles Knowles was in splendid form, and sang with all that vim and earnestness which is characteristic of all he does. His renderings are noticeable examples of the well-governed emotional order, well constructed on a sound and solid foundation. Needless to say, he made his usual success with his very first number, which happened to be the 'Pagliacci' Prologue, and which was an excellent specimen of the kind referred to as treated by him, containing just that amount of subdued feeling and restricted passion which is demanded by its own position and the character of the work it prefaces. Happy as ever, too, was he in his soldier songs, a beautiful new song—that is, new in the matter of presentation to the public—from the pen of the late Airley Dix, entitled 'Soldier, what of the night?' making a deep impression, while his rendering of 'The Old Shako,' given as an encore number, completed his triumph."—*Johannesburg Star*.

CAPE TOWN MUSICAL FESTIVAL.

GOLDEN LEGEND.—"As stated, the singing of these talented artists was very fine indeed. Mr. Charles Knowles was in splendid voice, and his rendering of Lucifer's commands and threatenings was full of dramatic force and verve."—*Cape Argus*.

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"The Sorrows of a Choirmaster," on Thursday, November 28, 1912.
Dr. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M., in the Chair.

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ORGAN PLAYING.—William Mudge.

SINGING.—Manasseh Johnson, Edward J. Jefferies, Clara G. Penman.

CLARINET PLAYING.—Harold E. Austing, Frederick Jessett.

VIOLIN PLAYING.—Olive Plummer, Charles A. A. Willoughby, William Wilkinson.

ASSOCIATES (A.L.C.M.).

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CLARINET PLAYING.—Harold E. Austing.

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VIOLIN PLAYING.—Otto Rheuben.

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There were 1,062 Candidates for Diplomas, of which number 685 passed, 366 failed, and 11 were absent.

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The 192nd Students' Concert took place in the Concert Hall of the College on May 17. Gounod's Grand Opera "Faust" was performed in the Royal Albert Hall Theatre by the College Opera Class on July 6. A Concert by the College Choir and Orchestra took place on June 6, Schubert's "Unfinished" Symphony, Saint-Saëns's Violin Concerto No. 3, Mendelssohn's "First Walpurgis Night," and other compositions being performed.

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SINGING.—Gertrude E. Coates, Ina Jepson, Kate V. Wright.

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Total number of candidates, 312; total number of passes, 189.

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SAMUEL COLERIDGE-TAYLOR.

1875—1912.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1912.

SAMUEL COLERIDGE-TAYLOR.

BORN AUGUST 15, 1875.

DIED SEPTEMBER 1, 1912.

The mournful news of the untimely death of Samuel Coleridge-Taylor on September 1, was a painful shock to all who knew him or knew of him. His illness was brief: a few days suffering from pneumonia, and the end came.

In our issue for March, 1909, we gave a full sketch of the late composer's career. It is therefore not necessary now to do more than recapitulate the leading incidents there recounted, and to bring the record up to date. We renew, for the sake of recent subscribers, the separate portrait given in 1909.

Samuel Coleridge-Taylor was born at 15, Theobald's Road, Holborn, London, on August 15, 1875. His father, Dr. Hugh Taylor, a medical man, was a native of Sierra Leone, and he studied in London for his profession. He died some years ago in his native land. His mother was an Englishwoman. Neither of his parents was distinctively musical. When he was about a year old his mother removed to Croydon, Surrey, and from that time until his death Mr. Taylor resided in this neighbourhood. He very early in life displayed musical ability, which was observed by the master of the day school he attended. This led to the youth joining the choir of St. George's Presbyterian Church, Croydon. Later, at the request of Colonel Herbert Walters, V.D., an amateur who resided in the town, he joined the choir of the parish church of St. Mary, Addiscombe, near Croydon. Taylor's musical faculty now rapidly developed, and Colonel Walters, who had acted as a fairy-godfather to the composer throughout his career, secured his entry to the Royal College of Music in 1890. At first he took the violin as principal study, but later, acting under the advice of Dr. (now Sir Charles) Stanford, he abandoned the violin and adopted composition. In 1893 he gained a three years' scholarship, which at the end of the period was renewed for one more year. He composed a good deal, chiefly for instruments, and was fortunate in securing performances that brought him into public attention. Joachim was so pleased with a Clarinet quintet (Op. 10) composed by Taylor, that he led a performance of it at Berlin in 1897.

He left the College in 1897, and as he did not pursue tuition elsewhere he must be regarded as a pure home product. His greatest achievement, as all the world knows, was his strikingly original setting of 'Hiawatha's Wedding-feast.' This was performed for the first time at a Royal College

concert on November 11, 1898. Fame was the immediate result, and he was encouraged to set the other parts of the poem — 'The death of Minnehaha' and 'Hiawatha's departure,' completing the trilogy. Many commissions followed, and his position as a leading composer was firmly established. On December 30, 1899, he married Jessie F. Walmisley, a daughter of Colonel Walmisley, who was a cousin of Thomas Attwood Walmisley, the glee writer. Amongst his numerous activities he frequently adjudicated at musical competitions. His judgments on these critical occasions were highly valued, not only because they were suggestive and amiable, but because they showed true insight. A year or two ago, at the invitation of the new principal, Mr. Landon Ronald, he joined the staff of the Guildhall School of Music.

The funeral took place on September 5. A service was held at the Church of St. Michael, West Croydon, and the interment took place at Bandon Hill Cemetery. Amongst the large congregation there were many well-known musicians. Floral tributes were sent by the Royal Choral Society, the Royal Academy of Music, the Guildhall School of Music, Trinity College of Music, the London Symphony and New Symphony Orchestras, the Stock Exchange Musical Society, the Alexandra Palace Choral Society, the String Players' Club, the Bournemouth Orchestra, Messrs. Novello & Co., besides numerous others from musicians and personal friends.

Coleridge-Taylor's music has definite characteristics. He was fond of strong, clear-cut rhythms, which are often much repeated. Warmth of melody and abundant colour are nearly always features. His own outlook on the poetry he set was always intimately reflected in his music, which seems to bubble up with self-expression. Although the fluency of his writing suggests spontaneity, we have his word that he had almost a mania for revising. At the first inspiration he wrote his music very rapidly, and then, as he has told us, he would re-write and revise perhaps twenty times. One of his latest, and what bids fair to be one of his most popular works—the cantata, 'A tale of Old Japan,' brimful, as it seems, of flowing spontaneity—was in many places written several times before it satisfied him. Yet it could hardly be said that he had a supreme gift of self-criticism. In his early 'Hiawatha' days he enjoyed the wise counsel of the late Mr. A. J. Jaeger, and as he (Coleridge-Taylor) often remarked, this was an invaluable formative influence. Although he passed through a course of counterpoint at the College, he never sought self-expression through contrapuntal idioms. He leaned rather to solid chords and attractively picturesque changes of key, and vivid dynamic contrasts; and he had a fine sense of the effect of climax. As a rule his choral music is not difficult to perform, because it is so singable. Just as a good composer writes for a violin in view of the possibilities of its technique and does not treat it as a pianoforte, so Taylor instinctively wrote vocal music for voices.

A TRIBUTE FROM SIR HUBERT PARRY.

Sir Hubert Parry, the Principal of the Royal College of Music, writes to us as follows:

The regret and even astonishment at the sudden cutting short of a life brimming with artistic activity will be so widely diffused that it would be waste of words to dwell upon it. There will be thousands who will feel a sense of saddening loss when, in surroundings in which it had become familiar, they miss the arresting face in which gentleness, humour, and modesty were so strangely combined with authoritative decision when matters of art were in question.

It is to the general credit that people accepted command and criticism from one whose appearance was so strikingly unoccidental. The racial combination could not leave people quite indifferent any more than it could be indifferent in the artistic product. But when Coleridge-Taylor came to the Royal College of Music he was accepted on terms of full equality, and soon won the affection of every one with whom he came into contact. He began with composition and violin as his principal subjects and was unusually proficient in harmony, and ultimately became equally proficient in counterpoint. Violin at length dropped out, and was replaced by pianoforte and organ; but the pianoforte did not progress very far, probably owing to the singular structure of his hands; which looked as if it would have been impossible for him to attain much technique on a keyed instrument. But as a matter of fact he did play, and naturally played with artistic sense and feeling. His compositions before long poured out in a spontaneous flood, showing the influence of the composers who appealed to him most at different periods. He passed through various phases, and for a short while was influenced by Brahms; but this influence more or less evaporated, and he came more under the influence of Dvorák, between whom and himself there was some racial analogy; but it is notable that what appealed to him was always of a high order; and he was inclined to attack the highest and most concentrated forms of art. Among over twenty compositions of his which were performed at College concerts were a String quartet in D minor, *Fantasie-Stücke* for string quartet, a Clarinet quintet, a Nonet for pianoforte, wind, and strings, and three movements of a Symphony in A minor. This stood him in good stead when he came before the world in his own special line; for he was so permeated by the diction of the finest masters of his art, that an elevated style and distinction of artistic quality had become part of his outfit.

The first performance of the first part of 'Hiawatha' in 1898, in the makeshift concert-room of the College, which was known as the 'tin tabernacle,' was one of the most remarkable events in modern English musical history. It had got abroad in some unaccountable and mysterious manner that something of unusual interest was going to happen, and when the time came for the concert the 'tin tabernacle' was besieged by eager crowds, a large proportion of whom were shut

out—but accommodation was found for Sir Arthur Sullivan and other musicians of eminence. Expectation was not disappointed, and 'Hiawatha' started on a career which, when confirmed by the production of 'The death of Minnehaha' at the North Staffordshire Festival in the following year, 1899, and of a final section by the Royal Choral Society in 1900, established it as one of the most universally beloved works of modern English music.

By the time it came into existence the narration type of musical cantata was getting discredited. But Coleridge-Taylor was peculiarly fitted by racial combination to produce an exception to the conventional tendency. The primitive nature delighted in stories. He himself said that he was mainly attracted to Longfellow's poem by the funny names in it. At any rate it was simple, unanalytic, straightforward pleasure in the simple story which appealed to him. He did not thirst for intellectual analysis, for recondite problems, or for odd and self-conscious effects. He wanted to put down what welled up in him quite simply and straightforwardly. Like his half-brothers of primitive race he loved plenty of sound, plenty of colour, simple and definite rhythms, and above all things plenty of tune. Tune pours out in passage after passage, genial and kindly and apt to the subject, and, in an emotional way, often warmly and touchingly expressive. The pure occidental composer would have gone wrong trying to do something subtle and uncanny to show the fineness of his insight—and details would have got out of gear. But Coleridge-Taylor had no such temptations. The musical activity was so prompt in him that he had no occasion for researchfulness. The balance of style is perfectly maintained. It is in this that the inwardness of a very interesting situation may be recognised. It was the very simplicity and unconsciousness of his character which caused the racial motives and impulses to be revealed so clearly. He had no occasion to conceal them; and the niche which he made for himself in musical history derives its individuality from the frankness with which he revealed the qualities which were the inevitable outcome of an exceptional and interesting combination of influences.

A list of Coleridge-Taylor's works was given in the *Musical Times* for March, 1909. The following is a list of later works:

- | | | |
|----------|--|------------------------|
| Op. 73. | Ballad in C minor ... | Violin and pianoforte. |
| | (All are sleeping, weary heart...) | Male voice |
| Op. 73a. | Loud sang the Spanish cavalier ... | voice |
| (?) | O mariners, out of the sunlight ... | part-songs. |
| | O who will worship the great god Pan | |
| Op. 74. | Scenes from an imaginary ballet ... | Pianoforte. |
| Op. 75. | The 'Bamboula' rhapsodic dance ... | Orchestra. |
| | (Norfolk Musical Festival, Conn., U.S.A., 1910.) | |
| Op. 76. | A tale of Old Japan ... | Cantata. |
| Op. 77. | Petite Suite de Concert ... | Orchestra. |
| Op. 78. | Three Impropts ... | Organ. |
| Op. 79. | Incidental music to the play, 'Othello.' | |
| Op. 80. | Concerto in G minor for violin and orchestra. | |
| | (Norfolk Musical Festival, Conn., U.S.A., 1911.) | |
| Op. 81. | { 'Waiting' } (MS.) Songs with orchestral accompaniment. | |
| | { 'Red o' the dawn' } | |
| Op. 82. | 'Hiawatha' Ballet in 5 scenes (MS.) ... | Orchestra. |

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Incidental music to the play 'Forest of Wild Thyme' (partly in MS.; the Intermezzo and three Dream Dances are published), orchestra or pianoforte.

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Children's Chorus from	The sea-shell.
'Othello' (in the press).	Song of Proserpine.
The evening star.	Summer is gone.
The lee-shore.	Viking Song.
Prayer for Peace (unison)	Whispers of Summer.

PIANOFORTE.
Two Improptus.

ACCOMPANIMENTS TO POEMS.

Clown and Columbine.	St. Agnes' Eve (Keats-Shelley matinée, 1912).
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VIOLIN.

Slow movement on a Negro Melody.

SONGS.

Five fairy ballads (album).	A lovely little dream.
Songs of Sun and Shade (album).	My Algonquin.
A birthday.	Prithee, tell me, Dimple-chin (MS.).
Candle lightin' time.	Sons of the sea.
An explanation (MS.).	Thou art.
Five and twenty sailormen.	Toujours amour (MS.).
A lament.	Who calls?
Life and death (MS.).	Willow song.
The links o' love.	



GWENDOLEN AND HIAWATHA COLERIDGE-TAYLOR.
(From a Photograph by the Churchill Studio.)

We are informed that on the initiation of Colonel Walters a scheme is under discussion to give a great concert at the Royal Albert Hall early in November, in memory of the departed composer. Nothing has been definitely settled, but an influential committee is being formed, and whether the concert is or is not given, the memorial will take some practical shape.

The numerous friends and admirers of the late composer will, it is confidently hoped, unite to give their generous support to the scheme decided upon by the committee.

We are asked by the conductor of the Central Croydon Choral Society to announce that the Society will give a memorial concert on November 23. As the late Mr. Coleridge-Taylor resided near Croydon, this is a very natural expression of sympathy and tribute of regret.

MR. CECIL SHARP.

The cult of folk-music in England is one of the remarkable enthusiasms of modern times. Up till the end of the last century there were some laudable efforts to collect* folk-song, but more with a belief in its antiquarian interest than with an idea that discoveries would be of general utility or of any particular artistic importance. Chappell, whose name is so familiar as the author of 'Popular Music of the Olden Time' did not take down tunes; he simply searched for early printed versions, and no doubt did much to rescue many excellent tunes from oblivion. So little real collecting had taken place until the present century that it was declared by some writers that there was practically no strictly English folk-music, or that if it had ever existed it was irretrievably lost. But happily there were some optimists who would not accept this conclusion, and who set to work to dig and delve in village and countryside. Their efforts were soon rewarded with success. In this quest no one has been more distinguished than Mr. Cecil Sharp, the subject of this article. For several years past he has given his whole time to the task, and his success is widely recognised—in one instance in a practical if inadequate shape by the granting by H. M. Government of a pension of £100 a year.

Mr. Cecil Sharp was born at Denmark Hill, Camberwell, London, on November 22 (St. Cecilia's Day—a happy omen!), 1859. His parents were both very musical. Cecil was one of a family of eleven children. His mother still survives. In early childhood he was very fond of music, and his bent in this direction took the form of playing the pianoforte. He enjoyed no special instruction; just absorbing the nursery type of teaching which is so often futile, and sometimes so pathetic in its immeasurable, dogged patience. Before he was eight years of age, Cecil was sent to a preparatory boarding-school at Brighton, and when he was ten he entered the lower school at Uppingham. This new world was no doubt the real turning-point in his musical life, for at this famous school he came under the beneficent influence of Paul David, the revered music-master of the School, who is, happily, still living in the flesh—and doubtless he will always live in the memory of generations of Uppingham boys to whose musical needs he so ably and genially ministered. Whilst at Uppingham, Sharp continued to study pianoforte playing. He did not try any other instrument. He joined the singing class, and as he had a low voice, he was found useful for trios. Amongst the pleasantest of his recollections of his school life he counts the privilege of hearing Mr. David and members of the music staff play quartets. The music at Uppingham during this period was much in advance of the times, so far as the great public schools are concerned in the comparison, and it was a formative force in the general education of

* A term that has derived the meaning of noting down the music and words of songs directly from countryside folk-singers, as distinguished from the commoner meaning of collecting existing printed music.

the boys, either as performers or listeners. 'The Messiah,' 'Elijah,' and other well-known oratorios and cantatas were periodically performed. Cecil Sharp left Uppingham in 1876, and after three years of private tuition he entered Clare College, Cambridge. This was during the period when Stanford was organist at Trinity College and a leading musical light at the University. During his course at Cambridge, Mr. Sharp passed the first examination for the Bachelor of Music degree. He left in 1882, after taking a B.A. in the Mathematical Tripos. In the same year he decided to go to Australia, because this expanding Colony seemed to offer fair scope for a budding musician. Soon after his arrival he became choir-master and organist (an office he was not specially prepared to fill) at the Cathedral at Adelaide, South Australia. While carrying out the duties of this post he accepted the appointment of Associate to the Right Hon. Sir Samuel Way, Bart., who was then, as he is now, the Chief Justice. This offered an opening to the South Australian Bar, but after due consideration Sharp decided that bars of another kind had more attraction for him. So in 1887 he relinquished the legal appointment and formally adopted the musical profession. His first step was to enter into a partnership with Herr Reimann, who was one of the leading musicians of the city, and to join him in the direction of the Adelaide College of Music. This institution made great progress, and ultimately formed the nucleus of the Conservatoire of Music established by the University of Adelaide. Sharp also conducted the city Philharmonic Society (choral and orchestral). He states that the orchestra—upon the efficiency of which so much depended—was composed of professional and amateur performers, and was quite a respectable one. In 1890 he wrote a light opera, 'Sylvia,' a setting of a libretto by Guy Boothby, which was produced at the Theatre Royal. Early in 1892 he gave up the work in Adelaide with a view of seeking his fortune in England. He settled in London, and pursued professional avocations, teaching and lecturing. In 1893 he became conductor of the Finsbury Choral Association (formerly conducted by the recently deceased Mr. Dale). This office he held for four years. In 1896 he became principal of the Hampstead Conservatoire of Music, and remained in that position until 1905, when he resolved to devote himself to folk music. His thoughts and ambition were first turned in this direction by witnessing a performance of Morris Dances at Headington (Oxford). It was also partly the result of the experience (1893 to 1910) derived as music-master at Ludgrove, a preparatory school for Eton, where he realised the value of folk-songs as a foundation for a musical education. In 1902 he published a 'Book of British Song,' a compilation of national and folk-songs taken from printed sources. After the publication of this book he began to think more seriously of collecting folk-songs himself. He first visited rural districts in Somerset, being specially attracted to that county by the Rev. Charles Marson, Vicar of

Hambridge, who had an intimate acquaintance with the neighbourhood and its people. In 1904 the first volume of 'Folk-songs from Somerset' was issued under the joint editorship of Mr. Sharp and Mr. Marson. The next two volumes were also written in collaboration, but vols. iv. and v. were edited by Mr. Sharp alone. In November, 1903, at the Hampstead Conservatoire, he gave his first lecture on the subject of Folk-song. At this period Mr. Sharp was deeply impressed with the artistic and educational value of the songs, and the probability of their appealing to the popular taste. In placing himself in the front line with other folk-song enthusiasts Mr. Sharp did not claim to have originated the folk-song movement. He fully recognises the admirable pioneer work of the Rev. S. Baring-Gould, Miss Lucy Broadwood, Mr. Frank Kidson, and others. He joined the committee of the Folk-song Society in 1904, and in 1906 the first book of Morris dances, which he edited with Mr. Herbert MacIlwaine, was published. The great success of this book soon led to further original investigation, and the publication of more volumes of Morris-, Country-, and Sword-Dances. Another notable contribution to folk-song literature was the publication in 1907 of 'English Folk-song: some Conclusions.' Here the whole folk-song position is argued, and its claim to recognition by British composers as the foundation of a national school of music asserted. The book is a kind of manifesto of Mr. Sharp's line of thought. Some of the more remarkable contentions made have recently been the subject of a piquant controversy, to which allusion will be made later on.

Mr. Sharp was now so devoted to the cult that he gave up all other work in music and spent his whole time in collecting, editing, and disseminating the songs and dances. One of his most effective methods of popularising the subject has been through lectures, of which he has recently given about seventy annually.

But it was obvious that dissemination of the dances on a large scale was only possible through the training of teachers. It is comparatively easy for a competent musician to take down a folk-song, and easier still to teach it; but the case is altogether different with the dances. Here was a new technique, which had first to be acquired and then passed on to others. So far as this generation is concerned a new art had to be learned. These considerations brought Mr. Sharp into association with Miss Wilke, the head of the Chelsea Physical Training College, an institution which is recognised by the Board of Education, and inspected by their officers. This co-operation provided the folk-dance movement with a central home, and gave it a fresh impetus. The dances now form part of the regular curriculum of the College, and the scheme provides for a systematic training of teachers. As the work expanded and the demand for teachers became increasingly insistent, it was realised that an even wider organization was necessary. So in December, 1911, the English Folk-dance Society was formed, the stated object of which is:

The Musical Times.]

[October 1, 1912.

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Cecil Sharp.

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To disseminate a knowledge of English folk-dances, singing games, and folk-songs, and to encourage the practice of them in their traditional forms.' The Society is governed by a committee, and has its offices at 11, Hart Street, Bloomsbury. Full particulars as to membership can be obtained from the secretary, Miss Walsh, at the foregoing address. The Society hopes to attain its object by the formation of branches in the chief provincial centres. Already such branches have been formed at Manchester, Liverpool, Oxford, Cirencester, &c. One of the chief activities of the Society is the organization of the Vacation School of Folk-song and Dance at Stratford-on-Avon (the operations of which were described in our last number), at the invitation of the Governors of the Shakespeare Memorial Theatre. Mr. Sharp is the Director of the Society and of the school at Stratford.

Mr. Sharp has closely systematised his method of tabulating his collection. Every tune he notes is given a number, and is afterwards indexed and collated with other versions, if any. At present nearly three thousand melodies have been so recorded. The work of collecting songs and dances is still proceeding, for there is much more to be done in this direction, and much of the traditional music will be lost for ever if it is not speedily fixed in musical notation.

The following extracts from 'English Folk-song: some Conclusions,' will explain in Mr. Sharp's own words the position he takes. In the Introduction he explains that:

The main thesis of this book is the evolutionary origin of the folk-song. Now, this is not a question of merely an academic interest, but one upon which many practical considerations depend. The claims, for example, made by those who advocate the re-introduction of folk-songs into our national life, all hinge upon this question of origin. They rest upon the assumption that folk-music is generically distinct from ordinary music; that the former is not the composition of the individual and, as such, limited in outlook and appeal but a communal and racial product, the expression, in musical idiom, of aims and ideals that are primarily national in character. Once establish the fact that the folk-song has not been made by the one but evolved by the many, and its national character and its fitness to serve a national purpose follow as a natural consequence. Musicians would then no longer place 'Tom Bowling' and 'The seeds of love' in the same category, but perceive that they typify, respectively, two distinct species of music, that differ not in degree but in kind. The educationist, too, would be alert to the danger of confounding folk-song with art-song, and realise that, although both may serve his purpose, he must, nevertheless, be careful to assign to each a separate niche in the ideal educational scheme.

As to the formative and selective action of the community he says:

The individual, then, invents; the community selects. It is necessary to dwell upon this point, because it is one which is often misapprehended by the opponents of the communal theory. Only the other day, for instance, in reviewing a book of traditional ballads, the critic quoted a couplet from 'Sir Patrick Spens,' scoffed at the possibility of its communal origin, and exclaimed that such lines as those could only have sprung from the brain of an individual. Of course they did. Every line, every word, of the ballad sprang in the first instance from the head of some individual, reciter, minstrel, or peasant; just as every note, every phrase, of a

folk-tune proceeded originally from the mouth of a solitary singer. Corporate action has originated nothing and can originate nothing. Communal composition is unthinkable. The community play a part, it is true, but it is at a later stage, after and not before the individual has done his work and manufactured the material. Its part is then to weigh, sift, and select from the mass of individual suggestions those which most accurately express the popular taste and the popular ideal: to reject the rest; and then, when more variations are produced, to repeat the process once more, and again once more. The process goes on unceasingly while the ballad lives; or until it gets into print when, of course, its progress is checked, so far as educated singers are concerned.

After discussing some matters of musical history he remarks that:

The fact is, of course, that there exists at the present day no national school of English music. Since the death of Purcell, as we have seen, the educated classes have patronized the music of the foreigner, to the exclusion of that of the Englishman. Foreign vocalists, singing in a foreign tongue, have for two centuries monopolized the operatic stage; while English concert platforms have, during the same period, been exclusively occupied by alien singers and instrumentalists, singing and playing the compositions of European writers.

He then points out that there are English musicians living who far outshine any of their predecessors of the previous century, but their warmest admirers will admit that they have written nothing that can be called distinctively English music. On this he remarks:

This is the fact. Is this deplorable state of things to continue indefinitely? Is there no remedy? Is England, the land of Shakespeare, to go down to posterity as the only nation in all Europe incapable of original musical expression? Or, is there any justification for the more comforting prediction that the recent recoveries of English folk-song—of music that is which is distinctively national and English, and therefore inherently different from that of every other nation in the world—will eventually lead to the foundation of an English National School of Composition comparable with any one of the great Continental Schools of Music?

After briefly tracing the decadence of English music, he says:

The question of vital importance for us now to consider is whether English music is capable of resuscitation. One thing is certain: the present vogue of training English musicians to lisp in the tongue of the foreigner can have no beneficial outcome. It is, emphatically, not that way that salvation lies. Nor, on the other hand, need we listen to the pessimists. They, like the poor, are always with us, and will never weary of reminding us that we are an unmusical race, that we have no temperament, and so forth. We may safely turn a deaf ear to such croakings, and console ourselves with two considerations.

As we were capable of holding our own at one time, he argues that we may do so again, as the folk-songs prove that we possess a natural and inherent musical faculty of no mean order:

So long as we believed that we were barren of folk-song, it must be confessed that the musical prospects of the nation looked black. It seemed extremely difficult to credit ourselves with any musical ability, comparable with that of other European nations, if, unlike theirs, our peasantry were unable to express themselves in terms of dance and song. Seeing, too, that every school of music on the Continent had been founded upon folk-song, how were we English to follow their example if we had not the material with which to build? How were we to make bricks without straw?

It will be gathered from the foregoing extracts that Mr. Sharp has impregnable belief in the

artistic merits and popular utility of folk music, and that he visions great potentialities for it as affording a proper basis for the founding of a characteristic national style of composition.

These doctrines, and the theory he holds as to the refining and beautifying effect of communal influence in the evolution of folk-music, have been stoutly challenged; notably in an article entitled 'The Folk-song Fallacy,' contributed by Mr. Ernest Newman to the *English Review* (May, 1912). This article naturally drew forth a defence from Mr. Sharp (July), and this in its turn brought a rejoinder (August) from Mr. Newman. Probably all that can be said for or against the folk-song cult will be found in these interesting articles tersely and epigrammatically expressed.

Mr. Newman asks what is the 'national musical idiom' about which so much is said, and further he asks:

Who could ever hope, for instance, to find one common formula for the idioms of Debussy, d'Indy, Berlioz, Bizet, Saint-Saëns, Bruneau, and Massenet? Is there, in fact, such a thing as a French 'national musical idiom'? If so, will some ardent partisan of nationalism kindly tell us what it is?

Then as to the communal evolution of the folk-song, he says:

The tacit assumption is always that it is bettered in the process, whereas in point of fact it may be worsened. Imagine, for example, the art of writing music on paper being lost, and a melody of Bach or Brahms being transmitted orally for some generations, often through people of comparatively undeveloped musical intelligence. There can be hardly the least doubt that it would be a worse piece of art at the end of the process than at the beginning. Moreover, Mr. Sharp admits that 'it is only very rarely that two singers (i.e., folk-singers) will be found to sing the same song in precisely the same form.' Which, then, is the 'communal' form. Which represents 'the national character'?

He remarks that:

Mr. Sharp thinks that 'folk-music is the ungarbled and ingenuous expression of the human mind, and on that account it must reflect the essential and basic qualities of the human mind.' The peasant's language may be supposed to do the same thing; but is Shakespeare or Swinburne therefore to speak no swifter and subtler tongue than this?

and his conclusion is that:

A good folk-song's only claim to respect is not that it is a folk-song, but that it is good.

He makes a general denial of nationality:

Is not, in fact, all this talk of 'national' music a little wild? Is there such a thing as 'the' Englishman, 'the' German, or 'the' Frenchman? It is a form of language, it is true, that we all use at times, but merely by way of a kind of shorthand, a swift generalisation that can do little harm so long as we remember that it is no more than that.

And as to the claim that our folk-song must be the basis of our national style he says:

'Suppose a composer never to have heard a folk-song in his life, how much worse off would he be? The enthusiasts who assert that there is some peculiar efficacy in the folk-song should be able to tell us precisely how its virtues act. Would the music of 'Gerontius' have been any the better if Elgar had known all the folk-songs of England, or any the worse if he had never known one of them? What light upon the problem of Gerontius's soul, dazed and shaken at the thought of death, can be thrown by 'Tarry trousers' or 'I'm seventeen come Sunday,' or 'Mowing the barley'?

And he adds:

A modern English composer can have no more to learn from English folk-songs than from those of Germany or Hungary or Scandinavia, and no more to learn from the whole of them together than from Palestrina and Bach and Wagner and Strauss.

Mr. Sharp in his reply welcomes the discussion, and declares that if the case of the advocates of folk-song is a valid one, opposition will strengthen, not destroy it. As to Mr. Newman's views on the non-existence of nationality, he says:

See the absurdities to which this amazing denial leads: If nationality counts for nothing in music, then it was no more than the merest accident that Bach was a German, Verdi an Italian, or Debussy a Frenchman; that Grieg was not born in Italy, nor Schumann in France.

And further he draws an important distinction between nationality and race:

In citing Napoleon, Wellington, Beethoven, &c., as instances of men who were racially alien to the nations in which they became famous, Mr. Newman is surely confusing race with nationality. Beethoven had, it is true, Dutch blood in his veins, but his nationality was German. Napoleon, despite his Italian descent, was born a French subject, and in character was a typical Frenchman; while Wellington, though racially Irish, was by nationality an Englishman, if there ever was one.

Nationality is the controlling factor, not race. The American (U.S.A.) nation, for instance, is the homogeneous product of several races, an amalgam which has developed a clearly defined type, the characteristics of which differ materially from those of the constituent races of which it is the product.

And he asks:

Does Mr. Newman really believe that there is no relation, no artistic nexus, between, say, the themes of the first movement of Beethoven's Violin concerto and German folk-tunes, or between the tunes in Schubert's Müllerlieder and those in the *Liederbuch*?

and whether Wagner was wrong when he wrote:

'This world was longing to paint men again, to set men to sing—not pipes; so it seized the folk-tune for its purpose, and constructed out of it the opera-air'

or untruthful when, speaking of the influences which governed him in his composition of 'The Flying Dutchman,' he said:

'I derived a reimbursement for my melody from the spirit of the folk-song. . . Already in that Ballad, I was governed by an instinctive feeling of the peculiarities of national Folk-melismos; yet more decisively in the Spinning-chorus, and most of all in the Sailors' Song'

or whether Grieg was talking nonsense when, speaking of our English folk-songs, he said:

'They will doubtless be able to form the basis of a national style, as they have in other lands, those of the greatest musical culture not excepted'

To all this Mr. Newman, in his rejoinder, adds some more fuel to the fire of his arguments. He remarks that:

'It was no accident,' says Mr. Sharp, 'that Debussy is a Frenchman.' He evidently regards Debussy as typically French in just the same way that Bach was 'typically German.' Well, there is about as much in common between Debussy's music and folk-song as between a fancy-ball costume and a fig-leaf. Debussy developed the most characteristic elements of his present style comparatively late. They are said to have been suggested to him by the study of Russian composers, like Dargomizsky, and the improvisations of Russian gipsies. Gipsies! And not even

French gipsies. Debussy as a national composer? Mehul, Berlioz, Godard, Fauché, whom would someone call?

We will balance it, is right, it is due to and disseminated. That music is gained. as to who into its community become the time and into that

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French gipsies! And while Mr. Sharp is on the subject of Debussy as a typical Frenchman, I invite him to give us the national common denominator for Rameau, Couperin, Méhul, Berlioz, Gounod, Bizet, Saint-Saëns, Massenet, Godard, Fauré, d'Indy, Debussy, and Delibes, each of whom would be claimed as 'the' typical Frenchman by someone or other.

We will not presume here to hold the scales in balancing these conflicting arguments. Whoever is right, it is quite certain that communal thanks are due to Mr. Sharp for his great work of collecting and disseminating this form of our native art. That much of it is really beautiful cannot be gainsaid. We need not be very much concerned as to whether what is good has been fashioned into its present shape by an individual or the community; and whether this folk-music will really become the basis of a national art is a question for time and the gods to settle. It will have to drift into that channel naturally, or not at all.

THE OPERATIC 'IMPASSE.'

BY HERMANN KLEIN.

Art is at all times more or less in a state of transition. This is true of music as well as of painting or the drama; and in no branch of musical art is the law of constant change, slow and subtle though it be, more palpably illustrated than in opera. Style changes, taste changes, popular inclination changes. One school is succeeded by another, a new 'craze' by a newer one. And amid this gradual process of evolution, of development, of building up, the older forms do not become wholly lost. At each stage there is a 'survival of the fittest,' an addition to the permanent group of some new masterpiece that has achieved fame in its day, and then passed into the higher category of things which endure.

Of such masterpieces—ranging from those of Gluck and Mozart to the latest utterances of our own day—the repertory of every leading operatic institution must include its full representative share. Without a repertory so furnished and enriched, no opera-house can be worthy of either State aid or the support of individual subscribers. It may call itself a place of amusement first and an educational establishment afterwards; but even so it cannot be regarded as completely equipped for operatic purposes unless it is in a position to mount the best examples of every school and period, and provide a generous selection of them during the course of every season. Such a repertory, with all the traditions that appertain to it, cannot of course be built up in a year or two. The process necessarily occupies a long time, and, what is more, has to be begun in the right manner.

It was one of the chief weaknesses of Mr. Hammerstein's ill-starred campaign that he began at the wrong end. He did not even plunge in *medias res*. He started as though the conditions essential for the success of a new operatic enterprise—all but the actual *locale* itself—were already in existence and entirely favourable to his purpose. He did not dream, apparently, that he had to dig the foundations of

something besides a building to be erected upon a plot of land rented from the London County Council, notwithstanding the interesting argument which he pleaded (as a reason for being charged a low ground rent) that the London Opera House was intended primarily as an educational institution. One may well ask now what was the educational value of a batch of exotic novelties sandwiched between as many hackneyed or half-forgotten operas, sung in Italian and French by artists of the second, third, or fourth rank, to be heard for most of the time at only the highest grand-opera prices!

This allusion to recent events must not be thought to savour of ingratitude. It is made, on the contrary, because the Kingsway experience was an instructive one; and we may not, where opera is concerned, hope to pave the way for better things unless we do so in the light of past history. It is generally agreed that the condition of operatic affairs in this country, and in London especially, is unsatisfactory in the extreme. Eliminate Covent Garden, and what is there? Include Covent Garden, and we are still worse off, in some respects, than many a small Continental city. The fact is admitted, and able writers are wont to deal with it from time to time in the critical and correspondence columns of the daily Press. Unfortunately, the memories of most of these writers are short. They know pretty well what has happened during the past ten or fifteen years. But of the struggles, the decline and renaissance, the seasons of slow upward progress and brilliant promise through which opera pursued its chequered London career during the preceding quarter of a century, these writers—or certainly the majority of them—would seem to possess neither personal knowledge nor reliable second-hand information. If this were not the case, we should scarcely be told with such painful reiteration that the people of London have never in the main really cared for opera; that it is useless to try to educate the rising generation to love serious opera whilst they succumb to the glamour of musical comedy and the music-halls; above all, that there never was, and is not now, a popular demand for opera sung in English or, for that matter, in any language whatsoever.

Now these assertions are as inaccurate and unfounded as they are pessimistic and discreditable. True it is that the efforts made in recent years to popularise English opera in the Metropolis have not proved fruitful. True, also, that outside of the Covent Garden monopoly, with its Society subscription, its Wagner cycles, and its Puccini rights, no operatic undertaking of any kind has established a paying foothold in the centre of London. But history in this branch of music does not begin nor will it end with the events of this same period. What of the decade between 1875 and 1885, when Carl Rosa entered a deserted and apparently barren field? His was a hard struggle, but neither an unfruitful nor an unprofitable one. He always brought a talented, well-trained company, secured an unimpeachable

ensemble, and gave fine performances, in English only, of all the popular works then in the repertory, from Mozart down to Wagner. His audiences were invariably large and enthusiastic, and the balance was only on the wrong side because the cost of novelties and new productions was debited to London, where they were brought out, and not to the provinces, where the real financial harvest was reaped. Unhappily, Carl Rosa died before his time, and his work was left unfinished.

What of the decade between 1886 and 1896, when Sir Augustus Harris restored the then fallen fortunes of Covent Garden and laid the foundations of the monopoly of to-day? Harris had already achieved two notable triumphs in the domain of opera. He brought the Hamburg (Pollini) troupe to Drury Lane in 1882, with Richter as conductor, mounting 'Tristan' and 'Die Meistersinger' for the first time here, along with the earlier Wagner works, with 'Der Freischütz,' 'Euryanthe,' &c. He demonstrated that there was a paying public for German opera well performed. He co-operated with Carl Rosa at the same house in '83 and '84, and took over the direction of the Carl Rosa company when its founder died, carrying it on successfully in addition to his own multifarious theatrical ventures.

Then came Sir Augustus Harris's third and greatest triumph, during the decade above referred to, when (in 1887) he was content to lose £10,000 by a brief four weeks' season at Drury Lane in order to show the world that there were still great singers to be heard in Italian opera and people in London interested enough to listen to them. That glorious defeat proved in the following year to have been a glorious victory for operatic enterprise of the kind since associated with Covent Garden. With Society at his back, Harris took the big house and, as with the drama at Drury Lane, converted a losing into a profitable game. Unhappily, he too died before his time, and since that untoward event occurred, in 1896, London has had no great impresario worthy of the name. Augustus Harris worked hard and unselfishly and with the right understanding, out of sheer love for that operatic art which our diffident public had almost forgotten how to appreciate and enjoy.

The memories of Carl Rosa and Augustus Harris may have faded somewhat, but I cannot believe that either worked in vain. Remember, these were the men who rid us of the ballad opera and gave us something better in its place. One proved that we had a huge public for opera sung in English; the other that we had cultivated audiences who liked to hear modern operatic masterpieces sung in the original German and French as well as in the all-grasping Italian. It is not credible that the broader and more popular section of the London public has either disappeared or lost its love of opera as presented through the medium of our native tongue. Indeed, managers like Mr. Charles Manners and Mr. Thomas Beecham have demonstrated the contrary—the former from the standpoint of cheap opera, the latter at a more

expensive level of theatre prices. In neither case were the results wholly satisfying in a financial sense. Yet one manager showed that the so-called masses were ready and willing to be 'tapped' for English opera; the other that a tolerably successful appeal could be made to a combination of the 'masses' and the more cultivated classes.

What is the reason, then, why at this present moment the good ship English Opera lies stranded high and dry upon the Metropolitan shore, without apparent sign of a returning tide to float her off? The company founded by Carl Rosa still flourishes in the country and the suburbs, but avoids London proper, as does also the Moody-Manners organization. Mr. Beecham has retired from the fray, albeit he threatens a German campaign in the early spring at Covent Garden. Mr. Hammerstein loathed the very idea of condescending to give opera in English, even at the critical period when (for a consideration) he opened the portals of the London Opera House to 'The Children of Don.' What is the reason, the true cause, of all this fear and hesitancy in the face of obvious artistic duty and possible pecuniary reward?

Alas, there are many causes, many reasons, besides that tiresome explanation about musical comedy and the music-hall! The question is rather how and where to find the remedy for the condition of apathy that has supervened. I have little faith in State subsidies for opera, even if one could be obtained. If a National Opera House were endowed next year, I am sorely afraid that nothing short of an Act of Parliament would limit its activities to the fostering and building up of native lyric art. And such ideas are mere day-dreams. But unfortunately, so long as English opera has no home there will be no inducement—nay, no means or opportunity—for our best singers to undergo the thorough operatic training essential for the making of first-rate opera singers. So long, too, will there be no trouble taken to gratify English ears with less childish and ridiculous versions of foreign libretti, and—perhaps more important still—a clear, distinct, unadulterated pronunciation of the English text.

The average talent of native opera singers has undergone serious deterioration in the last few years. That it could be improved and raised to the highest level there is no doubt, provided the right conditions were forthcoming. The material is there, the *milieu* is not. The public is ready, the entertainment is not. In short, we have arrived at a kind of *impasse*, which will be neither penetrated nor overcome without the leadership of some genius full of energy and resource—some born impresario as deeply in sympathy with English opera and all that belongs to it as the great impresarios of the past were with its Italian progenitor. From what quarter such a being is to spring I know not; but if the need be real, that which has been demonstrated again and again in other fields of endeavour will also be made manifest in this. The hour will surely bring the man.

HEINE AND SOME MUSICIANS: A BLOT ON THE ESCUTCHEON.

By M.-D. CALVOCORESSI.

Although men of genius are known to have their failings, and to be, like all mortals, liable to err, it is no common experience to discover that a great artist, the loftiness of whose artistic ideals none would think of questioning, has committed acts of an irretrievably degrading nature. And, no doubt, to all admirers of Heine as a poet, the discovery of the fact that he on more occasions than one actually sank as low as blackmail will be unwelcome indeed. Unfortunately, one case has been established long ago, and another has this very month come to light.

That Heine attempted to blackmail Liszt is evident from the following letter, published by La Mara in her *Briefe berühmter Zeitgenossen an Franz Liszt* (Leipzig, 1895):

'I will await your visit, dearest friend, to-morrow between two o'clock and three. I have just written a first article, which I wish to send before your second concert. And perhaps it contains things that might not please you; therefore, it is quite suitable that I should previously have a talk with you.

Your friend,

[1844.]

H. HEINE.'

The 'talk' did not lead to satisfactory results for Heine. In her biography of Liszt—published, it should be remembered, under the composer's supervision—Mrs. Lina Ramann tells us that, presumably in 1844, Heine attempted to draw on Liszt for several thousand francs, but Liszt had refused, 'not caring to buy recognition on the market.' The letters to German periodicals written by Heine in that year (1844) are filled with rancorous and even insulting remarks on Liszt.

Although in this case the proof is strong enough—and, indeed, Liszt could never have descended to countenance slander, nor invented so improbable a tale—even more damning evidence has recently been found in a lot of autographs by a German dealer. It consists of seven letters of Heine to Meyerbeer, and of one of Meyerbeer to Heine, showing not only that the case of Liszt was not an exception, but also that all composers were not, like him, averse to 'buying recognition on the market.'

As far as Meyerbeer only is concerned, such proof was hardly needed. It is a known fact that he had made it a practice to bestow opportune liberalities on corruptible journalists. For instance, before the production of one of his operas he had sent to Fiorentino, a disreputable writer at the time acting as critic of the *Constitutionnel*, a thousand-franc banknote. At a time when another opera of his was to be produced, he sent the same Fiorentino five hundred francs. In his 'feuilleton' the critic, with ready wit, wrote that 'Meyerbeer's new opera was only half as good as the foregoing one.' So that Meyerbeer fell a ready victim to Heine.

In 1835, when the poet attempted his first extortions, he was on very friendly terms with the composer, whose praise he used to sing in lyric terms. He therefore approached him with great caution, speaking of certain enemies of Meyerbeer, to silence whom a sum of five hundred francs was necessary. He resorted to the same device several times. In 1842 the enemies are no longer 'starving Germans who plot in the dark,' but Escudier frères (the estimable publishers and editors of the weekly *France Musicale*). Heine, owing to his efforts on behalf of Meyerbeer, is out of pocket, and once more five hundred francs are needed.

Finding Meyerbeer credulous and ready enough, Heine thought it no longer necessary to take the trouble to invent bugbears. In 1844 he writes complaining that Meyerbeer leaves him without money: 'You have sent me two-hundred francs only. I accept the sum, however, because I believe that one should never refuse money. Do not the people who say I am devoid of principles know me very badly?'

In the same letter, he recommends warmly to Meyerbeer the brothers Escudier—probably forgetting what he had written previously.

A month later Heine warns Meyerbeer that Spontini was about to publish a libel, but adds that he, Heine, has taken all necessary steps to frustrate Spontini's designs.

Meyerbeer appears to have grown tired, after ten years, of his friend's expensive services, for Heine's last letter is in altogether a different tone:

'I cannot bear to have asked for a thing in vain. . . . I must say that I realise that, though you are a genius in music, it is in that respect only that one may admire and esteem you.'

Meyerbeer's answer is full of dignity. He is grieved, he writes, by Heine's letter. This bitterness is caused by the fact that his purse can no longer satisfy Heine's wishes. But he cannot so easily renounce Heine's friendship, and will continue to admire Heine's genius and to bear him faithful and devoted goodwill.

Scripta manent, says the proverb. And it is, alas! too true that besides so many beautiful writings, a few letters now remain, a blemish on the memory of Heine the man. It would not be, perhaps, altogether insidious criticism to connect the facts under notice with Heine's scepticism, with his ironical and blasé view of things in general. But who, when attempting to write on Heine, would not prefer to content himself with considering the 'Buch der Lieder' or the 'Romancero' in themselves?

The Classical Concerts Society announce ten Autumn concerts, to take place at Bechstein Hall (in afternoon and evening alternately), from October 16 to December 18. The artists engaged include the London, Klingler, and English String Quartets, and Señor Casals. The committee make an urgent appeal for support. The secretary is Mr. A. H. Robinson Smith, 7, Wigmore Street, Cavendish Square, London, W.

Occasional Notes.

Mr. Ernest Newman, in a letter that appears below, endorses our analysis of the musical evidence brought forward by the authors of 'An Adventure' with the object of proving the truth of this remarkable story. If, after this, no satisfactory explanation of the musical difficulty gratuitously raised by the authors is forthcoming, we must conclude that the book is simply clever fiction. The letter is as follows:

DEAR SIR,—I was greatly interested in your comments in the September number on the book entitled 'An Adventure,' published a year or so ago. The book came into my hands for the first time last month. I quickly drew the conclusion that it was a rather clever hoax, and I intended writing to you on the subject; but I first wanted to turn up some of the reviews of the book and find out whether any of the literary reviewers had come to the same conclusion. Your comments have forestalled mine, but I should like to press your point further home, and to ask the ladies who are responsible for the book to give the public the explanation that is certainly due.

My own suspicions were first aroused by the very completeness of the way in which every detail—as to costume and so on—that the ladies say they observed was afterwards confirmed by documentary research. One could hardly doubt that the thing was written backwards, like a detective story: that is, the authoresses had worked up the historical details and invented their 'experiences,' then narrated the 'experiences' as something hardly explicable, and then 'confirmed' the 'experiences' by research. It struck me that had they admitted a little error here and there we should have been more likely to believe the story. When, however, I came across those wildly ludicrous pages dealing with the phantom music that the ladies say they heard, my last shreds of credence vanished. What a sceptic would be inclined to say has happened is this: the ladies have been told that the musical pitch was lower in the 18th century than it is now. They therefore thought it would give verisimilitude to their narrative if they said they heard some music, and that it was in a lower pitch than ours. They evidently did not realise the absurdity of such a remark. I am told by a personal friend of one of the pseudonymous ladies that she is really musical. If so, no doubt she will be willing to try to explain away the central difficulty of her statement. If I know that a melody is written in A, but that it sounds, on a given instrument, as if it were in G or A flat, I can say at once that the pitch of the instrument is low. But no musician could listen to a piece of music he had never heard before, without any knowledge of the key in which it was supposed to be written, and say that 'the pitch was low.' The thing is so grotesque, to musicians, that I apologise for stating it at such length. I only do so to make it quite clear to the authoresses of 'An Adventure,' and to ask them to come to the rescue of a palpitating world with an explanation. The publishers (Messrs. Macmillan) were generous enough to vouch for the *bona fides* of the book. They too may like to have this point brought to their notice.—Yours sincerely,

ERNEST NEWMAN.

Perhaps the ladies would be kind enough also (1) to print the music they say they heard, (2) to give us the name of the 'expert' to whom they submitted it.—E. N.

At present the momentous question of the copyright of 'Parsifal' is attracting the attention of the whole musical world. According to law, the copyright, and the right of the Villa Wahnfried to proscribe all performance outside Bayreuth expire next year; according to Wagner's expressed wish, performances of 'Parsifal' should be for ever confined to Bayreuth. There is a widespread feeling in Germany that the composer's desire should be carried out. To strengthen this opinion, Hermann Bahr, whose wife is the famous Wagnerian singer, Frau Bahr-Mildenburg, has undertaken a lecture-campaign to

pave the way for a special Bill in the Reichstag extending the copyright and performing rights. This movement has the enthusiastic support of Dr. Richard Strauss, who has created a sensation by publishing a letter of which the following is a translation:

As far as I am concerned there is only one side of the 'Parsifal' question—respect for the will of genius. Unfortunately, those who have the last word in the question of protecting 'Parsifal' are lawyers and politicians who, while desiring in their hearts to spread and ennoble our civilisation, have no comprehension of the rights of intellectual property. I have myself been present at debates in the German Reichstag in the course of which the representatives of the German nation, with a few rare exceptions, have discussed questions of the rights of authors and extensions of protection with enviable ignorance. I myself have heard a certain Herr Eugen Richter* have recourse to wicked misstatements in order to tread under foot the rights of two hundred pitiable German composers and the heirs of Richard Wagner. This state of things will not be altered so long as we have to suffer universal suffrage, so long as votes are counted instead of weighed, and so long as the vote of a Richard Wagner is not equivalent to the vote of a hundred thousand navvies. If it were, perhaps I might not hear talk about the rights of the German nation to rob, thirty years after his death, that genius whom it had banished and persecuted during his lifetime, and to prostitute his work on the smallest provincial stages. We may protest, but in vain. In two years the German 'bourgeois' can, between his dinner and his 'nightcap,' hear 'Parsifal' for sixpence as a change from the cinematograph show and the cheap musical comedy. And we wonder that the Italians and French reckon us as barbarians on all questions relating to products of the intellect!

Dr. Strauss's political opinions have aroused a storm of indignation, but one must admit he has the courage of his convictions. His attitude is not likely to win much sympathy in England. If the German 'bourgeois' will be able to do as Dr. Strauss predicts, so much the better for the 'bourgeois.' London contains keen Wagnerians by the thousand, and few of them can afford to go to Bayreuth. 'Parsifal' at Covent Garden is the one great boon they still have to long for.

An interesting article, by Caroline V. Kerr, in the *Observer* recently, threw some new light upon the nature of Strauss's new opera, 'Ariadne auf Naxos,' which, as our readers are doubtless aware, is incorporated in Strauss's incidental music to von Hoffmannsthal's version of Molière's 'Le Bourgeois Gentilhomme.' The writer says:

Readers of the Molière comedy will remember that the inglorious hero of the play is a certain M. Jourdain, who, in order to climb from his parvenu position, has surrounded himself with masters of the fine arts, including a *maître de musique*. This latter has a pupil whom he has succeeded in bringing to the attention of the rich Jourdain, and in the Hoffmannsthal version this composer is none other than the young Strauss. He has composed an opera, 'Ariadne auf Naxos,' which Jourdain has commanded to be performed at a soirée he is giving for the beautiful Marquise Dorimène. This young composer (alias Richard Strauss!) has a speaking rôle in the revised comedy, and a scene created for the purpose of focussing the attention of the audience upon him and his work affords an opportunity for the ventilation of views on the conditions of present-day music.

In the play it is arranged that 'Ariadne' shall be followed by a light musical piece of the nature of a harlequinade. M. Jourdain, however, decides that the possible boredom of his audience with a classical theme had best be avoided or mitigated by the simultaneous presentation of the two works.

* A famous Liberal Parliamentarian.

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The young composer is frantic at the mutilation of his work, and finds but poor consolation in the irony of the dancing-master, who says: 'But would you not rather have your work heard in an abbreviated form than not heard at all? It is just the opportunities for judicious "cutting" which often contribute largely to the success of a work, and the first thing which a Court Intendant who is obliged to cater to a Royal patron asks about all opera is whether there are any good "cuts." It is high time that some clever musician should avail himself of this and intentionally compose a certain number of such passages in his score, so that when they are eliminated the work would remain as originally planned.' From this it will be seen that under cover of the stage Strauss is having his fling at the operatic managers of the present day.

It has long since been remarked that Strauss makes a new departure for every new work that he writes, and it still remains true.

The 'essay in dissonance' by Arnold Schönberg which was recently put before the public at a Queen's Hall Promenade Concert and moved it to laughter, hisses, and applause, was an acute instance of a new problem that is facing the critics of to-day. Past generations of critics unhesitatingly condemned the new and strange and unintelligible, and are now held up to pity and ridicule. If we pour scorn on our 'Futurist' school, are we preparing the same fate for ourselves? On the other hand the movement may be ephemeral and its supporters become known as the victims of a passing craze. At present we have no critical means to take the true measure of 'Futurist' music. All that we know is that it gives us no pleasure, and there is no harm in saying so. No London critic has taken kindly to Schönberg's 'Five orchestral pieces,' but one finds little of the lofty scorn and anger with which, for instance, Victorian critics rejected Wagner's music. Some have wisely taken the attitude of dispassionate examination of a curiosity.

We quote some remarks suggested by the Queen's Hall performance:

'There seems to be no good reason why a composer should not select dissonance as a medium, if he pleases, as an artist might state his problem in terms of magenta, or any other colour. Only he puts off the day of his appeal to the world at large. It was like a poem in Tibetan; not one single soul in the room could possibly have understood it at a first hearing. We can, after all, only progress from the known to the unknown; and as the programme writer, who had every reason to know, said, there was not a single consonance from beginning to end. Under such circumstances the listener was like a dweller in Flatland straining his mind to understand the ways of that mysterious occupant of three dimensions, man. As far, however, as it was possible to transcend one's limitations, the music seemed to be a study in textures. Considered as that alone there were some extremely interesting moments; and things were done with out-of-the-way combinations of instruments which were rare, at any rate, if not new. At some moments the music seemed more French than the Frenchmen, but at others a little heavy-handed, as if it was not quite certain that *esprit* had been got in exchange for *geist*. Whether it has a real message it is simply too early to say.'—*The Times*.

'Ugliness, in which Schönberg is supposed to specialise, is, to begin with, a relative thing, a thing of context, a thing that has very often a tremendous dramatic value. Upon the case of ugliness in music a jury of average intelligent listeners would be almost certain to disagree; you would possibly get three or four points of view from twelve men. And so when we are faced with a new "ugliness" we have to remember not merely the platitude that tastes differ, but that our intelligent fathers and grandfathers have been shocked at the dissonance in the overture to the "Meistersinger" or the wanton extravagance of Grieg's Pianoforte concerto . . .

It is music well put together; form and contrast—two big things—are there, "ugliness" galore, "beauty" starved to death, sheer technical skill unsurpassed. And one may find in it, too, a certain humour and tenderness, and (at times) a certain hardness, that are after all not so very far removed from life. It is a "human document," bewildering enough, it is true, but human, and immensely personal to the writer himself.'—*Daily Telegraph*.

'The truth is that Schönberg has visions of possibilities in music for which neither he nor anyone else has as yet been able to find the right idiom. It is unquestionable that modern harmony can expand almost indefinitely. The problem is how to keep it still coherent and logical as it grows more subtle and complex. It must, like prose or poetry, talk sense, and, like painting, it must be recognisably veracious. The trouble is that you cannot test the truth of music as you can test the truth of poetry, or painting, or sculpture, by comparing it with any external original. Who, then, is to say what is right or wrong, false or true?'—*Nation*.

'It is best described as nature music. It is free and untrammelled by consideration of such things as distinctive themes, their logical development, or the relation of the harmonies one to the other. The composer works his sweet will, and leaves it to the hearer to make the most he can out of the result. The key to the understanding of this "music" is an acquaintance with open-air life, preferably in that part of the world where there are large quantities of live stock. The sounds they would add to those of nature are faithfully reproduced. This being so, the members of the audience, many of them newly returned from holiday-making in the country, were able to appreciate the realism.'—*Morning Post*.

'It would be idle to pretend that there was nothing to admire in the ingenious interweaving of themes; and the composer's novel harmonic progressions and fertile, almost fiendish, ingenuity in scoring, contained much that was strange and stimulating. But to listen with the heart was quite another matter. For the music resembled the dismal wailings of a tortured soul, and suggested nothing so much as the disordered fancies of delirium or the fearsome, imaginary terrors of a highly nervous infant.'—*Globe*.

'They are formless, incoherent, disjointed, and utterly defiant of all preconceived ideas of what constitutes music. The first piece suggested to me that the composer was endeavouring to illustrate the various sounds heard at feeding-time at the Zoological Gardens. The second number was less aggressive in character, and the suggestion of hypochondriacal melancholia was intensified by the abortive attempt of a solo viola to get through some kind of theme. In the third section the composer would seem to be experimenting with changing dissonances irrespective of any significance. Up to the fourth movement the audience on Tuesday had listened to the various effects as a burlesque on modern orchestration, and more than once a ripple of laughter went through the hall; but with the fourth number the want of ideas and continued vagueness became wearisome, and this developed into absolute boredom in the Finale.'—*Referee*.

We notice with amusement that the gentle sarcasm of the *Morning Post* has, apparently, been taken too seriously by a certain writer, who complains of the vain ambitions of modern programme music!

Some high prices were paid for musical manuscripts forming part of the Sophie Schnerder collection that was recently sold by auction in Berlin. An unpublished Canon by Beethoven was sold for £50, and another Beethoven manuscript, containing his 'Busslied' and 'Gottes Macht und Vorschung,' fetched £150. A letter from Beethoven to Ritter von Türkheim Seilersteg changed hands at £31. The sum of £37 10s. was paid for a letter of Leopold Mozart, and the 'Historic' Museum in Cologne bought the autograph of a Rondo by Mozart for £100.

We read that Mr. Hiram Henton, the conductor of the Eastbourne Municipal Orchestra, insists on conducting with his obverse to the audience and his reverse to the performers. That may mean that he has not the courage to face the music, or that he finds the view from the ordinary way of standing monotonous and uninspiring, or that he thinks his office as conductor is purely ornamental, and being so he may as well exhibit himself to the audience to the best advantage. Of course this oddity does not matter much to the band because, so like a band, they may not trouble even to look at the conductor. Some players in orchestras we have known, would not recognise their conductor if they met him in the street. We are not surprised to hear that the Town Council objects to the innovation. It seems to us that compromise is the only fair way out of the difficulty. Why should not Mr. Henton conduct sideways?

The Birmingham Festival opens on October 1. We remind our readers that the programme includes 'Elijah,' Elgar's new cantata, 'The Music Makers,' a new Symphony by Sibelius (October 1); Bach's 'St. Matthew's Passion,' Dr. Walford Davies's new cantata, 'The song of St. Francis,' Mr. Granville Bantock's new orchestral work,* 'Fifine at the Fair,' Strauss's 'Don Quixote' (October 2); 'The Messiah,' Verdi's 'Requiem,' Delius's 'Sea-drift' (October 3); Brahms's 'Requiem,' and Elgar's 'The Apostles' (October 4). We are informed that the promised performance of Scriabine's 'Prometheus' has been abandoned.

THE PROBLEM OF COMBINING VIOLIN AND PIANOFORTE IN COMPOSITION.

BY MARION M. SCOTT.

[A paper read at the Composers' Conference, held by Society of Women Musicians on July 5, 1912.]

Some problems present themselves from the outset as being of considerable magnitude: others are distressingly shy and elusive. They hide behind an appearance of exquisite simplicity, or so reduce their bulk that the unwary person hardly realises their existence, much less their power, till his work has been checked and thwarted. For instance, any one can see that writing a concerto for violin and orchestra presents a formidable problem; but to write a solo, or even a sonata, for violin and pianoforte, appears simple and straightforward. It is indeed the very thing which, next to songs, enters most often into a composer's experience. Nevertheless it presents a problem, and one which has frequently caused a good deal of difficulty. But all problems, whether they be colossal or diminutive sphinxes, give us one right in common—the right to solve them if we can. And though space forbids that this paper should be anything more than a series of fingerposts to the conditions of the problem and its solution, I can at least plead this—that the points touched on are those which have fallen within my own experience when either writing, playing, or listening.

Now it seems to me that when we attempt to combine the violin and pianoforte in a composition, the problem has a dual nature—on the one side a sort of spiritual difficulty arising from the fact that there is a merciless clarity about the combination of sound which shows up any defect in inspiration; on the other a very natural, human difficulty, brought about by the innate difference in race and character between the two instruments. Of the spiritual difficulty I shall not speak—each composer must work out his or her own salvation; but as regards the other part of the problem, I think it is our business not only to know

but to control the difficulties, and when possible to turn them to good account. The power to do so can be acquired by sympathetic study of the instruments, their history, and those compositions which have been handed down to us by generations of high-hearted composers; and last, but not least, by direct personal experiments, which are invaluable, though not always pleasant! It must be remembered that the violin came to maturity over two hundred years ago, and that the fiddles we most value nowadays were made by the great Italian makers in the first half of the 18th century. For beauty of tone and subtlety of response, the violins of Stradivarius and Guarnerius remain unrivalled, and the only practical difference between them then and now lies in the adjustment of bridge and sound-post, and the greater length of neck, the modern adjustment giving increased brilliance and sonority to the tone. No sooner had the violin come to maturity, than there followed a rapid expansion of violin technique, brought about by those fine old Italian violinists who simultaneously developed the resources of their own instrument and of harmonic form.

The pianoforte, on the other hand, was quite a hundred years behind the violin. When the latter was perfect, the pianoforte was still a potentiality, and up to the time of Mozart, violin sonatas were usually accompanied either on the clavichord or harpsichord. The first had a sympathetic but very weak tone, which has been compared to a disembodied spirit, and it has been said that only two or three people could enjoy it at the same time. The harpsichord was more powerful and brilliant, but had no richness or singing quality. In either case it would have been impossible for them to overpower the violin, though as the accompaniment usually consisted of a figured bass to be filled in by the player at will, we have rather to guess at what was done.

The pianoforte made its way tentatively at first, but from about 1770, when Clementi published works written on the true lines of pianoforte technique, the instrument began to assert its importance, and by the time of Beethoven things had advanced so far that there was no disparity in technique between it and the violin. Since then the whole trend of development in the pianoforte has been towards greater volume, roundness, and brilliance of tone, and at the present day it can easily make itself heard against the clamour of a full orchestra.

Here, then, are the two instruments as we have them. The violin, which is (as Sir Hubert Parry says) 'a single-part instrument—a singing instrument with great capacity for enlivening and adorning its *cantabile* with brilliant passages,' and the pianoforte, which has an almost unlimited capacity for harmony, and is rich in polyphonic, rhythmic, and melodic possibilities, but possesses the disability that it cannot sustain a note for any length of time with a steady tone.

Having thus set before us these two personalities, the way is cleared towards an understanding of how far either of them can command the fundamentals of music—*melody, harmony, and rhythm*.

In *Melody* the violin is easily first, and when we consider that in its ultimate result melody is the most powerful means a composer possesses for expressing and evoking emotion, it will be seen that the violin wields a very potent power.

The pianoforte can do far less in this direction, but in *Harmony* it is in its element, full of splendid achievements and possibilities, of rich and subtle chords—of great climaxes of sound—which are absolutely unapproachable by the violin.

In *Rhythm*, however, the two instruments meet on nearly equal terms.

*We are obliged to hold over the analysis of this work, promised last month.

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From this it will be seen that it is easier to write a violin solo with pianoforte accompaniment than it is to reverse the process and let the violin accompany the pianoforte—easier also than to yoke the instruments evenly together in a contrapuntal movement. All these ways are good and possible, but there remains a fourth, better than all—that is, to combine the instruments on terms of equal interchange, of free give and take, of complete co-operation when necessary. This last way really includes all the others, and is the plan upon which all the great sonatas have been written.

It is impossible this evening to do more than indicate some of the questions which confront a composer as soon as he begins to compose, but I will select a few which are connected with each of the ways of writing I have just mentioned.

First, then, in a violin solo with pianoforte accompaniment, what should be the relation between the two instruments as to the pitch of notes used? Sir Charles Stanford, in his delightful book on Composition, gives this excellent rule, that the pianoforte should never play the same successive notes in unison with the violin. He says: 'There is a basis of quarrel between them at the start, for the pianoforte is tuned in the tempered scale, where every interval except the octave is out of tune, and the violin plays in the pure scale. This quarrel has to be smoothed over temporarily when they join forces, and the causes of friction have to be avoided as much as it is possible to avoid them. The accomplished violinist will adapt himself at critical moments to the cast-iron requirements of the pianoforte, but the occasions when he has to accomplish this difficult volte-face must be minimized by the experience and common-sense of the composer. He ought, for instance, to avoid giving the stringed instrument passages of melody in unison with the keyed, assigning them to another octave if they require reinforcement . . . A soloist does not want his steps dogged at every turn, or his imperceptible rubatos mechanically defined as he makes them . . . The accompaniment therefore must allow for elasticity.'

I have quoted at some length, but the point is a vital one. The violin must have a little space in a score in which to breathe, so to speak. Beautiful as are Schumann's sonatas for violin and pianoforte, their full effect is always clouded by this lavish doubling in the unison. As an example, I propose to play the second subject of the A minor Sonata, where the pianoforte literally dogs the violin. Towards the end, notice the sudden sensation of freedom and delight when the violin holds a long note, and the pianoforte moves beneath it independently.

(Illustration: Sonata in A minor, Schumann, 1st movement, second subject.)

To turn now to those occasions when the pianoforte takes the solo part and the violin accompanies, we find a more difficult situation to deal with, for whether the pianoforte has the main thematic material in either the treble or the bass, the violin is very apt to attract most attention on account of its tone-colour. There are various ways of circumventing this difficulty—for instance, by making the violin play in its weakest part—i.e., on the D string, while the pianoforte uses its richer notes; or by giving the violin plenty of rests in its part; or by giving it long, even notes, and centring all the rhythmic interest in the pianoforte. When a melody is in the middle and upper registers of the pianoforte, it is generally convenient to put the violin at some little distance below, as it has a trick of blotting out the tone-colour in those notes on the pianoforte which are sounded close to the notes it is sounding itself. The violin is not of much use

as the middle part in a succession of chords, and often produces very unexpected results when so used. As an example, I should like to show you a passage from Beethoven's Sonata in G, Op. 96, where the disturbing effect of the violin in the middle of the sixths on the pianoforte can only be adjusted by the most perfect ensemble between the players.

(Illustration: Sonata in G major, Op. 96, Beethoven, 1st movement.)

There is one way in which the violin can be very useful as the middleman, however, and that is when a passage is written for the pianoforte at its two extremes of bass and treble, and the warm tone of the violin used in the centre of this empty space seems to bridge the void. There is a very good example in the first movement of Beethoven's D major Trio.

In contrapuntal writing I am inclined to think that quick movements are more successful in effect than slow ones—the points of imitation are most readily recognised when they flash out in rapid repartee; and also in quick passages, and particularly in staccato ones, the violin resigns some of its characteristic sustaining power. In slow contrapuntal movements, where the melodic interest is far stronger than the rhythmic, the pianoforte is at a disadvantage—it cannot sustain long notes. The first movement of Bach's Sonata in B minor is a case in point—notice what a feature he makes of the long notes in the violin, the pianoforte meantime moving freely through a succession of harmonies. Then notice what happens near the end of the movement, where the parts are reversed. The long notes on the pianoforte hardly sound at all—they are almost an imaginary effect. But in the second movement the incisive subject-matter is exchanged between the instruments most successfully.

(Illustration: 1st and 2nd movements from Sonata in B minor, Bach.)

Sonata-writing offers the fullest possibilities to a composer; it is a whole world in itself, where many things have to be taken into consideration, and I can only touch on very few of them here. But I should like to emphasise the necessity for *rhythm* and *variety of rhythm*. For instance, we all of us realise that it is very convenient, when writing in sonata form, to have one subject at least which can be freely passed from one instrument to another without being marred by the transference, and it is just here that rhythm is such a help, as it is possessed in full measure by both violin and pianoforte.

In the matter of accompaniment figures, great allowance has to be made for the individuality of each instrument, a sort of free translation often having to be given. For instance, quick repeated notes are perfectly easy on the fiddle, but are very difficult on the pianoforte, while broken chords are easy on the pianoforte and difficult on the violin. The first movement of Mozart's Sonata in F offers an excellent illustration of this, the repeated notes for the violin being turned into a broken chord-passage on the pianoforte. If any one wishes to get an idea of how perfectly these passages are suited to the instruments let him try playing the violin passage on the pianoforte and *vice-versa*—the results are startling.

(Illustration: Sonata in F, Mozart, 1st movement.)

With regard to such special effects as pizzicato and double stopping on the violin, a good deal of uncertainty often prevails, but it is pretty safe to reckon that thirds and sixths are effective so long as they are not in very quick time, and do not go higher than D in alt. It is just as safe to reckon that octaves are difficult, and seldom very effective. On the

pianoforte they are delightful—the only intervals which are really in tune. On the violin they are hardly ever in tune, and do not correspond in the least to pianoforte octaves.

Pizzicato is far more an effect for the string quartet and orchestra than for a sonata, as the short length of violin strings prevents that freedom of sound possessed by a 'cello or harp. When *pizzicato* is used on the violin, it is a good rule to remember that it is most effective over the range of notes from G below middle C (the violin's lowest note) to D in alt. It is but seldom that *pizzicato* sounds well against the pianoforte, though when the peculiar conditions are fully realised and turned to advantage, it is possible to produce beautiful results. I propose showing you two examples, the first from Brahms's Sonata in G major, where the violin accompanies the pianoforte with *pizzicato* chords which are generally ineffective when heard from even a short distance. The second is from Schumann's Sonata in D minor, where the evanescent tone-effect is deliberately used to give an almost impalpable quality to the theme on its appearance.

Before I conclude, I should like to say just one word as to future possibilities. The harmonic range of music has been enormously widened of late, and the pianoforte has already benefited very greatly in the music written for it. So far little has been done for the violin; yet surely new types of melody and ornamentation must be inherent in these new harmonies. It rests with present-day composers to discover and develop them.

Church and Organ Music.

THE EARLY HARMONIZED CHANTS OF THE CHURCH OF ENGLAND.

(Continued from p. 588.)

By S. ROYLE SHORE.

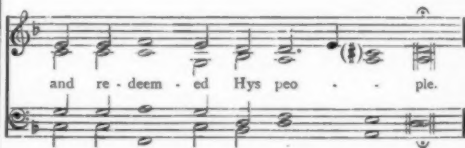
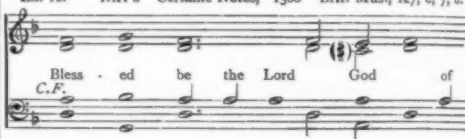
After the chants in the Edwardine Choir-book of 1547, and those of Tallis in the Barnard manuscript and printed collections of 1625 and 1641 respectively, must be considered the interesting and varied chants set to the Canticles in the collection of John Day. This was first published in 1560, soon after the accession of Queen Elizabeth, under the title of 'Certain Notes set forth in foure and three partes, to be song at the Mornyng, Communion and Evening Praier, &c.' The full significance of this publication, as being the sole printed Service Book of the Church (after the little-used Merbecke Plain-chant Book of 1550) from 1560 to 1641, has never been fully realised. All else was sung from manuscript, save a certain number of anthems which were printed much later, and the metrical Psalmody, which was outside the purview of the great choral foundations. Within four years of the publication of Barnard the choirs were dispersed under the Great Rebellion; but few copies of Day or Barnard survived the wholesale destruction of choir-music, and many traditions were lost. The character of some of the settings of the Canticles in Day seems to have been entirely overlooked. The absence of any accessible score of the four part-books of Day has certainly contributed to this.

The collection contains three full services. Two, including Communion services, are by Causton, one for men and the other for mixed voices. The remaining service is by Heath, morning and Communion, supplemented by two settings of the evening Canticles by Whitbroke and Knight, about whom nothing apparently is known.

The service which first concerns us is the 'Te Deum' by Heath. This has been described as 'an extremely dull service' in 'purely syllabic harmony, entirely rhythmless apart from the words,'* an experiment which never seems to have been repeated. The 'Te Deum' is founded on the well-known Ambrosian chant-setting of this hymn, which forms the tenor throughout.

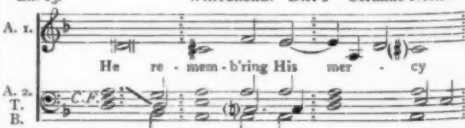
Of more musical interest is the setting of Thomas Causton (d. 1569) for the 'Benedictus' of his Morning service for men's voices. It is based on the form of the 'Tonus Peregrinus,' to which reference was made in the first part of this article. The melody is, of course, in the tenor. With certain variations, the chant continues through the Canticle in this form. It should be stated that the distribution of the syllables at the end of phrases is hardly ever clearly indicated. This is the rule with the music of the period. The counter-tenors change position in alternate verses. This thoughtful provision for the interest and relief of the singers was not then uncommon in church music:

Ex. 12. DAY'S "Certain Notes," 1560 Brit. Mus., K7, c, 7, 8.

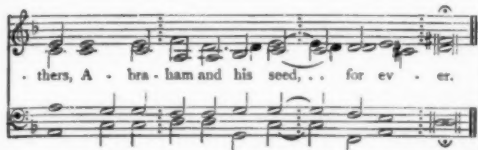
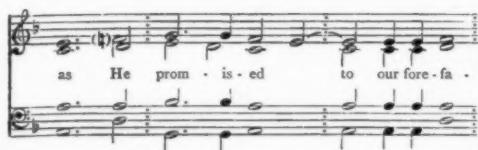
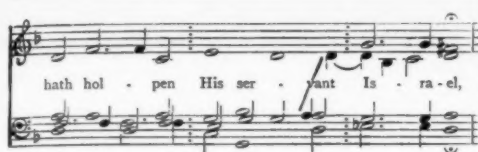


Of even more interest is the 'Magnificat' by Whitbroke on the solemn form of the 1st Tone. Our plain-chant experts seem to have overlooked the post-Reformation use of these elaborate Tones. In view of the length of the melody, the composer, save in the long verse about to be quoted, distributes it usually over two or three verses. The scoring for the second counter-tenors in the first part of the chant should be noticed. The composer takes the voices down to tenor C, and at one point even below the bass. The treatment of the alto voice by the composers of the time is frequently the despair of editors. The use of the whole-tone scale in the first alto part at the conclusion should give adequate satisfaction to the moderns:

Ex. 13. WHITBROKE. DAY'S "Certain Notes."

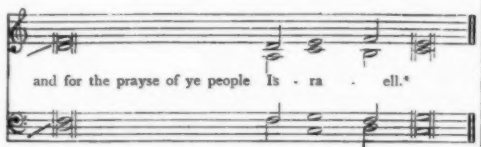
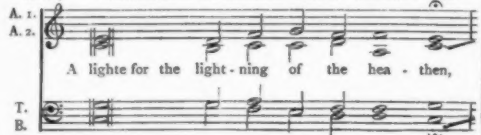


* Dr. Ernest Walker's 'History of Music in England' (1907), p. 37.



As it would minister to posthumous pride to record the virtues only of old composers, it is right to point out that they had their weak moments. Whitbroke, as the quotation from his 'Magnificat' seems to suggest, may have been capable of great things, but the following 'Nunc dimittis' chant—happily the Canticle is a short one—will hardly redound to his credit :

Ex. 14. Attributed to WHITBROKE. DAY'S "Certaine Notes."



Perhaps it was the lack of any plain-chant foundation which unsteadied the composer. The second half of the chant is perhaps the more remarkable. His apparent disdain of the octaves between the bass and second alto at the junction of the two halves of the chant, might have led to the design of a vigorous chord for the reciting note of the second half, but it has not this 'redeeming vice.' The cadence, anticipating mid-Victorian sugar by some three centuries, is wonderfully in advance of the times. The octaves, although there is no actual break, may perhaps be considered to be covered by a rule not generally recognised in English text - books, but well expressed in Amédée Gastoué's 'Traité d'Harmonisation du Chant Grégorien' (Janin Frères, 10, Rue Président-Carnot, Lyon), p. 42: 'Les octaves et les quintes qui se produisent entre deux phrases ou coupes de phrase ne sont pas comptées comme telles.' Whether Tallis, in his chant (Ex. 11, quoted earlier in this article) could plead this for his octaves, in the absence of any real break, is perhaps questionable. It is fair to point

* The distribution of the syllables is uncertain.

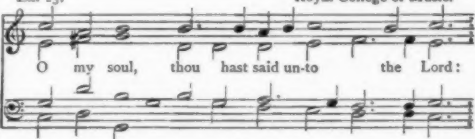
out that though the 'Nunc dimittis' follows the 'Magnificat,' Whitbroke's name is not appended to it. Judging by the version of the 'Nunc dimittis' used, which does not agree with any Edwardine or Elizabethan text, the Canticle and chant may have been the result of some Henrician or Edwardine anticipation of the vernacular by an unknown composer, and included just as they were, without due editorial consideration, in Day's collection. (See also the observations on Examples 6 and 7.)

A setting in rather long notes, from Knight's 'Magnificat,' is an early and more successful attempt than the foregoing to break away from a plain-chant basis. Some touches of modernity are interesting. The chant form is not maintained throughout. The composer even introduces polyphony in some of the verses.

As an ecclesiastical writer George Marson is quite forgotten ; but he left services behind him and several settings of the Psalms. The latter are not of supreme interest, but the following extract should perhaps be given. There is some weak harmony between *a* and *b*, owing to the composer's consciousness of the temptation to write fifths between the tenor and bass, which those familiar with the Litany Response here reproduced will appreciate. He uses no reciting notes, but reduces or increases the length of the chant according to circumstances. This is a fair type of other psalm chants, or rather psalm settings, of the period :

GEORGE MARSON, *d.* 1601.
BARNARD'S MS. Collection, 1625.
Royal College of Music.

Ex. 15.



Thomas Morley, in his settings of the Psalms, is not perhaps quite at his best. These are, however, much more in chant form than Marson's, and the harmony is more striking, but not so satisfying as some of the broad ecclesiastical harmonies to the Psalm Tones set out in his 'Plaine and Easie Introduction to Practical Musicke' (1597).

The chants of John Holmes are distinctly interesting. The following example has elements which should tend to make it popular, if choirs would take the trouble to tackle the extended cadences :

JOHN HOLMES, (*d.* 1638).
JEBB'S "Choral Responses, &c." 1847—57.

Ex. 16.





The following, however, cannot make claim to any ecclesiastical propriety; and the composer's startling method of saving an octave between the extreme parts is not for students' eyes, and is communicated in the strictest confidence:

Ex. 17. JOHN HOLMES.
JEBB'S "Choral Responses," &c.



He evidently had good basses in his choir, because sometimes the bass parts in some of his psalms go down to bottom C and remain there. The pitch of course was higher than it is at present.

There is something quite splendid about this chant of Thomas Tomkins:

Ex. 18. THOMAS TOMKINS (d. 1656).
JEBB'S "Choral Responses," &c.



For a composer who could do such very good work, the following composition is probably unique:

Ex. 19. THOMAS TOMKINS.
JEBB'S "Choral Responses," &c.



It is fair to say that this is ear-marked for Psalm xlvii., v. 5, and musicians of the day were perhaps accustomed to let themselves go in verses of this description. (See Ex. 21A.)

(To be continued.)

Mr. F. G. F. Thomas, of Weston Hall, Towcester, writes:

The following brief description of our old organ may possibly be of interest to your readers, some of whom may be able to suggest for it a likely date and builder.

The organ was originally built for the Heber family, and was played by Bishop Heber on frequent visits before he went out to India. Here he is said to have composed his tune to the well-known hymn 'From Greenland's icy mountains.'

During the years 1877-1910 the Hall was let to tenants, one of whom found the organ *de trop* and consigned it to the lodge cottage, and finally it found harbourage in the church; but as the pipes had during these transitions suffered damage, and some were even wrongly placed, it is no wonder that it was not well appreciated. For some years, in order to make room for a more modern organ, it blocked up the vestry, and the present owner of the Hall on coming into residence was requested to remove it to its original position. It had in the meantime been seen by experts, who pronounced it 'an exceedingly interesting antique.' The removal and entire restoration were entrusted to Mr. H. W. Balsar Ludwig, of Banbury, who has made of it, to quote his own words, 'a lovely thing.'

It is a chamber organ, with one manual, ten stops, and an antique shifting movement which reduces the tone without withdrawing the stops, some of which, *e.g.*, the stopped diapason and principals, are of singular sweetness. The keys are white sharps, with black centre lines, and black naturals. The action is easy and quick. The bellows are of a very old construction, and needed much repair. In addition to the side-lever for hand-blowing, Mr. Ludwig has cleverly contrived a pedal-bar, which can be attached to the bellows in front for self-blowing, and which works easily considering the size of the organ. No maker's name or date has been discovered, but the construction seems to point to about 180 years ago. The specification is as follows:

Stops, and their compass.

BASS SIDE.		TREBLE SIDE.	
	Pipes		Pipes
Twelfth	26	Cremona Treble Mid. C#	28
Sesquialtera	32	to top	28
Fifteenth	26	Fifteenth	28
Principal	26	Cornet	26
Stopped Diapason complete	54	Principal	28
	184	Open Diapason	28
		Total pipes	352

Antique shifting pedal movement.

Fine old case, with front row of gilded metal pipes (included in above specification and in use).

BIRMINGHAM CATHEDRAL.

During the week of the Birmingham Musical Festival, there will be sung to one of the psalms at each of the 5.30 week-day Evensongs, some of the harmonized chants by Tallis, Tomkins, and Holmes, which were in use before the Commonwealth era, and have been the subject of articles in this and the preceding number of the *Musical Times*, and are about to be published by Novello & Co. as settings for the evening Canticles. Amongst the services to be sung will be some by the Elizabethan composers, Mundy and Causton, and John Ward, a contemporary of Gibbons. These are polyphonic, in two instances very polyphonic, in style. They are quite unlike the services of the period which have come down to us in the Cathedral tradition, and have probably not been heard since 1645. An annotated service list is about to be issued by the Cathedral authorities.

LIVERPOOL.

The question as to who will be appointed to succeed the late Dr. A. L. Peace as City Organist continues to excite considerable attention. There are fifty-nine applicants for the post, including Mr. E. H. Lemare, who refuses to undergo any competitive test. A number of letters, cogent and otherwise, have appeared in the daily Press on the subject, and Mr. Lemare's popularity has been shown by a numerous-signed petition in favour of his appointment, which has been forwarded to the municipal authorities. On

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Mr. Albe
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Mr. Fred
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the other hand, it is thought that there would be nothing derogatory to any candidate's dignity or reputation in submitting to the formal conditions. The names of Mr. Edward Watson, Mr. Bernard Johnson, and Dr. Stanley Dale are to be added to the list of players who have appeared at St. George's Hall since the last report.

One of the most interesting of the musical events which mark the Winter season is the annual Festival of the Church Choir Association. This is fixed for November 21, and at the present time the choirs of twenty churches, selected in order of priority of application, who will combine in a choir of 605 voices, are busily engaged preparing the music. Profiting by the experience of eleven previous Festivals the committee, with a view still further to perfect the performances, have reduced the number of choral items to six. Sir George Martin has promised to conduct his *Te Deum* in B flat, written for the Coronation Thanksgiving Service in St. Paul's; also his fine anthem, 'Rejoice in the Lord,' and beautiful unaccompanied 'Holiest, breathe an evening blessing,' which will be bracketed with Farrant's 'Lord, for Thy tender mercies' sake,' as typically representative of ancient and modern English church music. As in previous years, this important annual undertaking, which affects church people and church music in a wide area, is indebted to the able services of its hon. secretary, Mr. Ralph H. Baker, who, it may be added, has recently been appointed Vice-Consul in Liverpool for Guatemala.

The annual Festival Service of the Queen Victoria Clergy Fund and Clergy Pensions Institution (Southwark Diocesan branches) will take place at Southwark Cathedral on October 7, at 7.30 p.m. The Finale of Act I. of 'Parsifal' will be performed by the Cathedral choir, under the direction of Mr. E. T. Cook, organist of the Cathedral; the Bishop of Worcester will preach. The greater part of the Cathedral will be open to the public without tickets. Applications for reserved places should be made to the Diocesan Secretary, Mr. Richard Lemaire, 'Kilgraston,' Purley.

Mr. A. E. Brent Smith has been appointed assistant music-master at Lancing College. He received his musical education from Mr. Ivor Atkins, organist of Worcester Cathedral. He was a chorister at the Cathedral from 1900 to 1904, when he left to take up a King's Scholarship at the King's School. In 1907 he became articled to Mr. Ivor Atkins, and in recent years has been assistant-organist of the Cathedral.

To celebrate the fiftieth anniversary of the well-known Robert College, Constantinople, a new organ is to be erected by Messrs. Norman & Beard at a cost of £1,500.

A new organ by Messrs. Norman & Beard, erected in the Palm Court at Messrs. Selfridge's, was opened on September 19 by Mr. E. H. Lemare.

ORGAN RECITALS.

Mr. A. Heath, Cromer Church—Toccata in F minor, *Grisson*.

Mr. Arthur S. Manfield, Skelmorlie Parish Church—Requiem *Aeternam*, *Basil Harwood*.

Mr. Albert P. Howe, Church of St. Barnabas, Bexhill—Three Impromptus, *Coleridge-Taylor*.

Mr. H. London Pope, St. James's, Hatcham—Passacaglia and three Choral Preludes—*Karg-Elert*.

Mr. Charles H. Bishop, Christ Church, Weston-super-Mare—Festal March in D, *Elvey*.

Mr. Henry T. Gilberthorpe, Wesleyan Chapel, Watchet—Choral Prelude on 'Melcombe,' *Parry*.

Mr. L. A. Ladbrooke, Totland Church, Isle of Wight—Prelude and Fugue in D, *J. S. Bach*.

Mr. Herbert Hodge, St. James's, Hatcham—Toccata and Fugue in D minor, *Bach*.

Mr. Albert Orton, Walton Parish Church—Sonata No. 2, *Mendelssohn*.

Mr. Frederick J. Parsons, Ventnor Parish Church—Sonata No. 2, *Mendelssohn*.

Mr. Edgar Randal, Town Hall, Auckland—Concert Overture (C minor), *Fricker*.

Mr. Jesse Timson, First Church of Otago, Dunedin, New Zealand—Solemn March (Sonata No. 2), *Peace*.

Mr. Herbert Hodge, Holy Trinity Church, Margate—Harmonies du Soir (Op. 72, No. 1), *Karg-Elert*.

Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Chanson d'Été, *Lemare*.

Dr. Carodog Roberts, Christ Church, Llandrindod Wells—Funeral March and Hymn of Seraphs, *Guilmant*.

Dr. Arthur W. Pollitt, St. Mary's Church, Edge Hill, Liverpool—Solemn Prelude, *A. W. Pollitt*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—The Pilgrims' Song of Hope, *Baliste*.

Mr. Nelson V. Edwards, Colne Parish Church—Capriccio, *Ireland*.

Mr. Paul Rochard, Hinckley Parish Church—Symphony No. 5 (1st movement), *Widor*.

Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Sonata in G minor, *Piutti*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Organ concerto in D minor, *Handel-Guilman*.

Mr. Herbert Walton, Glasgow Cathedral—Toccata and Fugue in D minor, *J. S. Bach*.

Mr. Greenhouse Allt, Parish Church, Great Yarmouth—Harmonies du Soir, *Karg-Elert*.

Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Three Chorale Preludes, *Parry*.

Mr. Henry J. Baker, Alexandra Palace—Sonata in D, *Peace*.

Mr. J. Frank Proudman, Town Hall, Durban—Suite for organ and string orchestra, *Proudman*.

Mr. Seymour Dicker, Holy Trinity Church, Calais—Fugue, 'The Giant,' *Bach*.

Mr. J. A. Sowerbutts, St. James's, Hatcham—Sonatina in A minor, *Karg-Elert*.

APPOINTMENT.

Mr. Wilfred Layton, late organist and music-master of Royal Naval College, Dartmouth, to be organist and choir-master, St. Lawrence Jewry, City.

Reviews.

Handbook of music and musicians. Nelson's Encyclopædic Library. By H. Wharton Wells.

[Thomas Nelson & Sons.]

Encyclopædias and dictionaries of music abound, and still they come. Each new one differs in scope, manner, and design from all of its predecessors, and therefore 'supplies a long-felt want.' The special qualities of Messrs. Nelson's 'handbook' are physical and literary compactness and a combination of reticence and completeness. It may be said to answer all questions that arise from a musician's daily round, and to contain little or nothing that he need not know. Mr. Wells has an enviable faculty of concise and lucid explanation that gives value to the book, and additional explicitness is gained by the copious use of musical and pictorial illustrations. It is true that some of the former,—for instance, the examples of modulation,—might be improved upon. But pedagogic modulation has always been an unmusical thing. The handbook is an up-to-date glossary of theory, harmony (without mention of the whole-tone scale), form, rhythm (with thesis but not arsis), elementary acoustics, musical instruments, and foreign terms, and the last eighty pages are devoted to short biographies of the world's musicians. The merit of this portion is qualified by some strange omissions. There is no mention of Hans Richter, Henry Wood, August Manns, Busoni, Ysaye, Paganini, Sarasate, d'Indy, Bruckner, Mahler, Borodin, or any Bach but John Sebastian, although in every sphere here represented lesser names are included. Eugen d'Albert appears as a notable violinist as well as a pianist. Compilers of dictionaries are no less human than ourselves, and we hope our remarks will be received, not as condemnation, but as suggestions for a second edition. The handbook is undoubtedly good and useful.

Opera Stories. By Filson Young.
[Grant Richards, Ltd.]

Books of opera plots are as a rule dull reading (readers of last month's *Musical Times* will recall an exception), and often leave an opera-goer as much in the dark as to the greater part of the plot as before. Mr. Filson Young is among the few who have tackled the problem with full regard to utility and literary value, and he has devised a method which, successful in his 'Wagner Stories,' is retained in the 'Opera Stories.' He adopts the past tense, and with narrative, description, and dialogue he unfolds in the form of a short story the same series of ear- and eye-impressions that are presented to the opera-goer. No essential is omitted and no extraneous comment or explanation inserted. An admirable instance of the method is the opening of Mr. Young's 'Aida' story:

"'Yes,' said the high priest, 'the Ethiopians are said to be preparing to attack us again; I shall soon hear the truth from the messengers.'"

'He was standing in the hall of the king's palace at Memphis, a place beautiful with lofty columns through which could be seen the gate of the temple of Isis. The pyramids in the distance stood out sharply against the blue sky, and all the forecourt of the palace was full of the scent of flowering shrubs. Radames, the captain of the king's guard, had come to consult the high priest about this war; and he was also anxious to know if the goddess had decided who was to be leader of the Egyptian army. But Ramphis only looked significantly at the young captain, saying, "Yes, she has spoken, and I am now going to tell her wishes to the King." And he went off in the direction of the palace.

'What if it were Radames himself who had been chosen? He stood there wondering and hoping, and thinking of his beautiful Aida, to whom he longed to bring back laurels and rewards.'

Under this treatment even the plot of 'The magic flute' is made readable (especially as there is no preliminary essay on Freemasonry).

The operas dealt with are 'Faust,' 'Carmen,' 'The magic flute,' 'Don Giovanni,' 'Aida,' 'Madam Butterfly,' 'The Bohemians,' 'Cavalleria Rusticana,' 'Pagliacci,' and 'Hänsel and Gretel.' The price is five shillings.

Aus dem Kreise Wieck-Schumann. By Marie Wieck.

[Pierson, Dresden and Leipsic.]

These memoirs and reminiscences by Madame Clara Schumann's half-sister, while making small claim to literary excellence, contain much that is of real interest. Apart from the description of many well-known incidents in the lives of Robert and Clara Schumann, they give a very good impression of the interesting personality of the writer's father, Friedrich Wieck, once famous as a pianoforte teacher. He is portrayed with more sympathy and, we should imagine, justice, than in much of the existing Schumann literature. For once we get, from Wieck's side, a plausible, if not always very tactful account of his attitude towards the marriage of his daughter Clara with Schumann.

The most interesting passages in the volume are perhaps those devoted to the author's autobiography, in the course of which she chats pleasantly about the many interesting people she has met. Among these were Schumann, Liszt, Henselt, Brahms, Joachim, Rossini, Rubinstein, Tausig, Wieniawski and Grieg. A number of interesting letters are published for the first time.

Richard Wagner: Sämtliche Schriften und Dichtungen. Volks-Ausgabe. Lieferungen 3 and 4.

[Breitkop & Härtel.]

To their popular edition of Wagner's prose and poetical writings Messrs. Breitkopf & Härtel have added two new half-volumes, that correspond with vol. ii. of the older editions. They contain the works of the 'forties, from 'Tannhäuser' to 'Siegfried's death,' and the 'Plan for the organization of a German national theatre for Saxony.' The volumes are well printed on a puce-coloured paper that does much to make the German type more tolerable to English eyes; and they are extremely cheap at 6d. each.]

Surge Illuminare. Motet for double chorus (unaccompanied). Composed by G. Pierluigi da Palestrina. Edited by G. R. Sinclair.

[Novello & Co., Ltd.]

This superb specimen of the genius of Palestrina was one of the features of the programme at the recent Hereford Festival. It begins with a four-part fugal treatment of themes in the Hypodorian mode, which soon leads into a massive section in triple time in which there is an imposing eight-part climax. Some fine antiphonal effects from the two choirs ensue, and the first part concludes with a rich eight-part cadence ending in D major. Part II. changes the style; the part-writing is broken, and the expression of a tender character. At the final section the music broadens out, and the rhythmic treatment has more strength. The two choirs alternate and overlap, and at the end unite in a gorgeous eight-part cadence. All large choirs in the country should add this dignified motet to their repertoire. It presents no technical difficulties, but simply demands fine tone and full sonority. Dr. Sinclair has fully marked the music for expression.

Cargoes. Part-song for mixed voices. By H. Balfour Gardiner. Novello's Part-Song Book, No. 1231.

[Novello & Co., Ltd.]

'Cargoes' is an excellent example of Mr. Balfour Gardiner's style. The poem by John Masefield is quaint, and it idealises matters of fact that a less skilful writer would have scarcely dared to utilise for poetic expression. It deals with the cargo of a 'Quinquere of Nineveh':

'Rowing home from haven in sunny Palestine,
With a cargo of ivory and apes and peacocks,
Sandal-wood, cedar-wood, and sweet white wine'

and of a 'Stately Spanish galleon,' and contrasts these beautiful things with the cargo of a

'Dirty British coaster with a salt-caked smoke-stack,
Butting through the Channel in the mad March days,
With a cargo of Tyne coal, road-rails, pig-lead,
Firewood, ironware, and cheap tin-trays.'

The composer's treatment of these words is ingenious and fanciful, and while the music is not difficult, it exhibits some strikingly original tonal and rhythmic features that should make the part-song popular. Especially we like the treatment of the 'Tyne coal' line and the effect of the short *Molto allegro* Coda.

Kinder Album. Vierundzwanzig kleine Präluden. For pianoforte. By Swan Hennessy. Op. 35.

[B. Schott's Söhne, Mainz.]

One seldom finds in works of small design such freedom from convention as that displayed by Mr. Swan Hennessy in these twenty-four preludes. With few exceptions the pieces spring from musical ideas of marked and exceptional character, which in varying degree are elucidated and justified by fancy titles. In his insistence upon individuality of conception, the composer often lights upon happy phrases and developments (as in 'Heute kommt der Lehrer nicht,' 'Erwartung,' 'Sonntags,' and 'Der Sandmann kommt'), but at other moments the means are more striking than the end. It is often little more than clever posturing, which arouses curiosity rather than musical interest. The works are experimental miniatures, perhaps not intended to be taken seriously, and fit to be discussed as much as played. The workmanship is always careful, and there is more appeal to the mind of the musician than to that of the child. It is especially strange that a 'Kinder Album' should contain such forbidding time-signatures as $\frac{3}{8}$, $\frac{11}{8}$, and $\frac{13}{8}$. The first of these could easily be split up into threes and fours; the second should have been $\frac{6}{8}$ with twice the number of bars; the third, strange to say, is perfectly reasonable. It is true that the writer sets out to devise 'Taktarten,' but his notation does not always arise from the music.

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Five songs of childhood. By E. Harold Davies.

[Novelle & Co., Ltd.]

Music attached to childish sentiments is often childish in the wrong sense. It is not uncommon to find a Barrie-like study of the child-mind afflicted with music fit for a nursery-rhyme. The verses chosen by Dr. Harold Davies for these 'songs of childhood' are of some individuality and this, we are glad to see, is more than matched in the music. It is fitting that a brother of Dr. Walford Davies should elevate his text. The family likeness can be traced further. These songs have the same unobtrusive distinction of melody, the same consistency and variety of accompaniment, the same unaffected avoidance of pretentiousness, banality, and sentimentality that would characterise a setting of the same words by the composer's brother. The titles of the songs—which are 'A sea-song from the shore,' 'Daisies,' 'The rainbow fairies,' 'Tree buds,' and 'Grasshopper green,'—indicate their contents. In technical character and range they are well fitted for the singing of any upper-class child with pretensions to vocalism. We confess to a special regard for 'The rainbow fairies,' a piece of dainty comedy.

William Vincent Wallace, a memoir by W. H. Grattan Flood.

[The Waterford News Offices, Waterford.]

This small neat booklet, which contains a portrait of the composer, amplifies the centenary article written by Dr. Grattan Flood in the *Musical Times* for July this year. The admirers of Wallace—they are fairly numerous—should be glad to possess this appreciative and well-written biographical sketch.

BOOKS RECEIVED.

About Music and what it is made of. By Oliveria Prescott. Pp. 276 + ix. Price 2s. 6d. (London: Methuen & Co., Ltd.)

Notes of Lessons on Music (Sol-fa Notation). By Edward Mason. Vol. i. Pp. 182 + v. Vol. ii. Pp. 199 + v. Price 3s. 6d. each volume. (London: Pitman & Sons, Ltd.)

King Henry III.—Or the Rise and Fall of Simon de Montfort. By Bernard Wyman. Pp. 89. Price 2s. (Cambridge: W. Heffer & Sons, Ltd.)

A Treatise on Harmony—Part III. By J. Humphrey Anger. Pp. 661 + xxx. (Boston, Mass.: The Boston Music Co.)

The Rise of Military Music. By Henry George Farmer. (With introduction by Lieut. Albert Williams.) Pp. 156 + xxi. Price 3s. 6d. net. (London: Wm. Reeves.)

The Story of Music. By W. J. Henderson. Pp. 206 + xix. Price 3s. 6d. net. (London: Longmans, Green & Co.)

Old Rhymes with New Tunes. By Richard Runciman Terry. Pp. 32. Price 2s. 6d. (London: Longmans, Green & Co.)

Orchestral Music Catalogue. Scores. Library of Congress. Prepared under the direction of Oscar George Theodore Sonneck. Pp. 663. Price \$1.00. (Washington Government Printing Office.)

Masters of Music. Six vols.: Mozart, Beethoven, Schumann, Mendelssohn, Wagner, Tchaikovsky. Portrait, critical biography and music in each vol. By various authors. Edited by E. Hatzfeld. Price 1s. 6d. each volume. (London and Edinburgh: T. C. & E. C. Jack.)

The Westminster Hymnal.—Dr. R. R. Terry, of Westminster Cathedral, writes to say that in our August number the reviewer of the Hymnal wrongly states that 'Adeste Fideles' is classed as a Plain-song melody. The mistake was owing to the tune appearing as the first of a set of 'Latin melodies,' most of which are Plain-song.

Mr. H. George Farmer desires to contradict an erroneous statement in his book 'The rise and development of Military Music.' Dr. Albert Hartman, he says, took his Mus. Doc. Degree at Dublin and not, as stated on page 134 of the book, at Oxford. Lieutenant Williams, M.V.O., bandmaster of H.M. Grenadier Guards, was the first bandmaster in the Service to take the degree of Mus. Doc. at Oxford.

Correspondence.

ON LISTENING TO MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—While Mr. C. Egerton Lowe, in his article 'On Listening to Music: another point of view,' champions the case for the advancement of Musical Appreciation by technical instruction very well, he is not content with his 'other' point of view, but attempts also to mangle mine, believing, presumably, that his is the *only* point of view. I should like to add a few words, therefore, in defence of my original statement that the true beauty of music is to be appreciated without a knowledge of the technique that has gone to make it up, and that a nodding acquaintance with technique tends rather to diminish than to increase one's appreciation of the true beauty.

First, taking Mr. Egerton Lowe's statement, 'It may be that the author has not held any such classes himself, invited the opinions of teachers who have, or of students who have attended them; for had he done so he would surely have approached his subject from a different point of view': I admit that I have neither held such classes nor invited the opinions of teachers or students. On the other hand, the opinion put forward is not founded on complete ignorance, but on some study of listeners, and several years' training in musical technique. Also, I have made myself familiar with Mr. Macpherson's 'Music and its Appreciation'; so that, for instance, had I foreseen trouble, I could have arranged the words 'second subjects, recapitulations, developments, codas,' in their correct sequence without difficulty. Further, invited or uninvited, in Mr. Egerton Lowe's article we have a very strong statement of opinion of one who has had experience of Musical Appreciation Classes, and yet I remain unmoved!

The chief point of difference seems to be this: Mr. Egerton Lowe considers that 'the untrained hearer might be likened, in most cases, to a foreigner listening to the impassioned oration of a great speaker, of which he could only understand a few words here and there,' while I believe that music is a language common to everyone, and that the intensity of its appeal varies only with the natural and general receptivity of the listener.

Even allowing for the reserve in the words 'in most cases,' can one possibly reconcile the popularity of such music as the 'Tannhäuser' Overture, the 'Ride of the Valkyries,' or the battle movement of the 'Pathetic Symphony,' with Mr. Lowe's point of view? Is it in any sense because the audience have the faintest notion of what is happening (technically) that these pieces bring down such applause when they are given? Surely not! It is the appeal made by the sheer exuberance of the sound,—unreasonable, sensuous, if you will, but to my mind absolutely the real thing. For the expression to "bask" in the sound in a merely passive state of sensuous gratification must embrace such virile basking as this as well as the quieter sort, therefore I am prepared to say that there is no harm in basking, but, in fact, that it is what one is meant to do, for music only secondarily appeals to the intellect. Primarily, it satisfies an appetite—an appetite that craves for hard things to chew, like Bach, as well as bon-bons to suck, like Debussy; and, because it is a spiritual appetite, music is swept altogether off the plane of sensuality and the analogy is in no way derogatory to the art.

Mr. Egerton Lowe considers my wish to plunge the listener 'straight away into musical depths where the reason must drown and only the fancy float!' (the exclamation mark is his) 'the most amazing educational maxim ever perpetrated.'

Now, first, it was not meant as educational. The whole intention of my article was to diminish the importance of external education and to advocate the freer play of the imagination as a stimulus to musical appreciation—*self-education*, if you will. Not only in music but in all branches of training so-called education sometimes becomes merely interference with the natural development of personality.

Secondly, my statement was not made wildly. Mr. Egerton Lowe instances Elgar's first Symphony as music which it would be impossible fully to appreciate without some analysis, score, or explanation. It so happens that this very work, to my knowledge, has made the very deepest

impression at a first hearing on many quite musically ignorant and untrained people—has yielded, in fact, the maximum amount of beauty that a thing of these proportions could yield upon a single performance. And these people would yawn if one approached them with explanations, for the very good reason that to them none is needed. The really important form that the A-flat Symphony complies with is a great dramatic sequence of emotions, and this can be realised simply by listening to the intensely expressive sounds.

Take again Strauss's operas 'Salome' and 'Elektra.' Does the colossal influence of the music of these depend in the least upon the extent to which they are understood? Quite the reverse. It is only necessary to listen to one of them at the opera house and afterwards to examine the pianoforte score to exchange the first comparatively simple impression for a perfect maze of complex ones. It is quite possible for intricate music to produce a simple effect—it is one of the proofs of greatness that it does so; and if the listener destroys this sense of unity by going behind the scenes to see how it is done, he loses more than he gains. Reluctantly I admit that Mr. Egerton Lowe has persuaded me of one thing. There are some who do not possess the germ of that imaginativeness which I want. Such are of little use as listeners under any circumstances, and any amount of technical instruction would at best make musical mechanics of them, fitted out with an inflexible taste in no sense their own.

As for the lady who took the second movement of the Beethoven Symphony for an Elgar Dance, the mistake was, of course, for her to have a programme in her hand at all!

Lastly, as one dealing constantly with musical technique for constructive purposes, may I add that I regard it as a necessity, but a nuisance, and it is only when I have succeeded in forgetting about workmanship and assume an 'unintelligent' attitude that I am able to make fair criticism of my own work.—Yours faithfully,

HUGH PRIESTLEY-SMITH.

VINCENT WALLACE'S CENTENARY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Could any of your readers kindly tell me if a complete set of band-parts of Vincent Wallace's opera 'Maritana' can be hired, as I hear from good authority it is very difficult to get parts that have not been greatly cut about. We are doing the opera in November next, exactly as printed in the vocal score, so I should be most glad to hear as soon as possible of a good set of parts that could be easily read and understood by the orchestra.—Yours truly,

Conductor of the Leamington Madrigal Society. E. ROBERTS-WEST.

Obituary.

We regret to report the following deaths:—

MR. LEOPOLD FREDERICK COLLIN, at Windsor, Victoria. Born at Cassel, Leipsic, in 1832, Mr. Collin studied the pianoforte and obtained a considerable reputation. The gold-mining boom attracted him to Australia, where he settled as a pianist and teacher. Having purchased a music and pianoforte warehouse and two music businesses, he worked up a commercial undertaking that is now known throughout Australia.

On August 20, at Harlesden (after a long illness), WILLIAM HENRY LEE DAVIES, aged fifty-eight, last surviving son of W. H. Davies, originator of the Services of Song. Formerly organist at Holy Trinity Church, Beckenham, and the Collegiate Church, St. Mary's, Port Elizabeth, South Africa, Mr. Lee Davies was for many years conductor of the Philharmonic Society in Port Elizabeth.

HERR HEINRICH SONTHEIM, at Stuttgart, aged ninety-two. Down to the 'seventies he enjoyed an immense reputation as an operatic tenor. His most famous rôle was that of Eleazar in Halévy's 'La Juive.'

The body of the late Rev. CHARLES VINCENT GORTON, whose sad death by drowning we recorded in our September issue (p. 598), was recovered on September 1, eleven days after the accident. The deceased was fifty-eight years of age. He was buried in Breinton Churchyard, near Hereford.

AN OCTOGONARIAN MUSICIAN.

MADAME SUSANNA COLE ENTERS UPON HER EIGHTY-THIRD YEAR.

On the fifteenth of this month (October) one of the best singers of the mid-Victorian era enters upon her eighty-third year in the person of Madame Susanna Cole, who was born at Tarrington, Herefordshire, on October 15, 1830. The daughter of the late Mr. James Cole—organist of the parish church there for nearly sixty years, and a member of the orchestra (violin) of the Three Choirs Festival for a similar period—Madame Cole was brought up in a musical atmosphere, and became acquainted with the works of the great masters at a very early age.

Acting on the advice of the late Mr. J. W. Davison, the then musical critic of *The Times*, who heard her sing at Hereford, Madame Cole came to London and placed herself under the care of Manuel Garcia. Making her début at Exeter Hall in 1849, the young vocalist at once sprang into public favour, and held a leading position for many years.

During Cardinal Wiseman's regime, when ladies were permitted to sing in the choirs of Roman Catholic churches, Madame Cole held several important appointments. She sang for many years at the church of the Jesuit Fathers, Farm Street, St. Patrick's, Soho, and the Royal Sardinian Chapel.

The last appointment held by Madame Cole in connection with Roman Catholic services was that of choirmistress at St. Raphael's, Surbiton, where Silas, the composer, officiated at the organ. Mr. Ben Davies, then a senior student at the Academy, frequently sang at this church.

In 1861 Madame Cole became associated with Jenny Lind in a performance of 'Elijah,' given at Exeter Hall in that year. The other artists whose names appeared on the programme were Miss Palmer, Miss Ives, Sims Reeves, Lewis Thomas, and Weiss. Dr. E. J. Hopkins presided at the organ, and Mr. Otto Goldschmidt conducted. Madame Cole is the sole survivor of this brilliant cast.

Madame Cole also sang at the opening of the new Cloth-workers' Hall, London, in 1861, the ceremony being performed by H.R.H. the late Prince Consort.

Becoming the wife of Mr. William Offord,—a tenor vocalist of repute, and editor of the *Early English Musical Magazine*—in 1870, Madame Cole formed an English opera company and toured, under her husband's management, through the United Kingdom and Ireland with considerable success, until illness compelled her to abandon the venture, and the company was broken up.

On the death of her husband in 1896, the Prime Minister (The Right Hon. A. J. Balfour) made Madame Cole a substantial grant from the Royal Bounty Fund.

During her professional career Madame Cole has been intimately associated with Balfe, Vincent Wallace, Jenny Lind, Albani, Sims Reeves, Santley, Weiss, Benedict, Hallé, Sterndale Bennett, Costa, Macfarren, Sullivan, and other leading musicians of her day. Now at a ripe old age she is taking her *otium cum dignitate* under the shadow of the Alexandra Palace—at the opening of which she assisted in 1873—carrying with her in her retirement the good wishes of everyone with whom she has been associated, both in private life and during a long professional career.

FROM EISENACH TO LEIPSIK: A HOLIDAY TOUR.

Eisenach is beautifully situated 700 feet up in the Thuringian Forest. High above the town, looking down from the fir-clad hills, stands the Wartburg—an early medieval castle with which few can compare, a home of refuge to Luther, to Wagner a theme of song. According to tradition, Bach's birthplace is the house in the Frauenplan which now contains the Bach Museum. There are many interesting things to be seen here: original manuscripts, portraits, old prints, books, and a large collection of contemporary musical instruments. A fine statue of Bach, by Donndorf, stands in the market-place.

Arnstadt, in the highlands of Thuringia, is really the opening scene of Bach's career. Here, as a young man of eighteen, in the small New Church—now dedicated to St. Bonifacius—he pledged himself to 'all that might become an honourable servant and organist before God.' The

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church is now under restoration. In August, however, when my friend, Mr. C. A. Emery, and I visited it, little had as yet been done. The high-pitched roof, the tiers of wooden galleries, the organ-loft, and most of the interior decoration remained as they were at the beginning of the 18th century. In the Museum is shown the console of the organ on which Bach played. It has two manuals and twenty-five stops, with tremulant and two couplers. The compass of the pedals is two octaves from D: that of the manuals four octaves.

At Mühlhausen, where Bach stayed for only a year (1707-8), one feels more in touch with him than in many places where he lived much longer. The town, with its ancient buildings and old-world air, the handsome massive church, 'Dixi Blasii,' which seems to defy the touch of time, the organ with its unique blowing apparatus—all help the imagination. I cannot speak too warmly of the kindness of Herr Möller, the organist, who came out in the pouring rain to act as our guide. The Church of St. Blasius is a fine specimen of 14th-century architecture, with thick buttresses running all round the exterior, two beautiful spires on either side of the west façade, and a large apse at the east end. The inside of the church has been restored, and the organ-loft lowered. The chancel screen and the pointed altar-piece are old. The organ, which is much out of repair, is blown in the old method by four foot-levers, which have a drop of about six feet. They are worked by two men. A ladder stands by each couple of levers so that the blowers, having trodden down one lever each, may hastily climb up again and deal with the other two. Experience proved the exercise to be very exhausting.

At Weimar there is very little to recall the memory of Bach. He must indeed have played the organ in the town church, dedicated to St. Peter and St. Paul, where his friend Walther was organist, but the castle in which his own work lay was burned down towards the end of the 18th century. The modern grand ducal palace was built under the superintendence of Goethe. The town church has now a fine organ by E. F. Walcker & Co. The organist, Herr Hartung, very kindly came and played to us, choosing Bach's Toccata and Fugue in D minor and the Prelude and Fugue in G. He has a fine technique and plays with much feeling and, like many German organists, from memory.

In 1717 Bach went to Cöthen as Capellmeister at the small court of Prince Leopold of Anhalt-Cöthen. Here, during his six years' residence, he wrote most of his chamber music, including the well-known 'Forty-eight.' The castle, with its quiet courtyard, dates from the 16th century, and is still in good preservation. It is now used, part of it as a school, part of it as public offices—a change which has necessitated much internal alteration. The salon, now a large class-room, has not however lost its ancient grandeur. The beautiful ceiling and rich decoration still remain. Unfortunately, the musicians' gallery at the end of the room, which Bach must have known so well, has been walled up. The old chapel, which also has been turned into a class-room, is on the ground floor. The small organ, which Spitta believed to be the one used in Bach's day, has been removed within recent years.

St. Thomas Church, Leipsic, is hallowed by many associations. It has since 1496 been the centre of the town's religious life. Here Luther drew such crowds that the glass of a window was removed to enable his voice to reach a gallery erected outside. Here Bach was Cantor for twenty-seven years. Here in 1729 the 'St. Matthew' Passion was first performed. Since then the external aspect of the church has undergone little change. The western porch is new, the old St. Thomas School on the south side, in which Bach lived, has been pulled down; but the main fabric, with its conspicuous high-pitched roof, remains unchanged. Inside, however, the case is different. In the process of restoration many landmarks have disappeared. There used to be a second gallery above the present one, and also a small loft under the chancel arch from which some think the chorale in the first chorus of the 'St. Matthew' Passion was sung. Both have gone. The Bach traditions still flourish, fostered by Herr Professor Gustav Schreck, the latest link in the famous chain of

Cantors. My thanks are due to him for much kindness. Under his able and inspiring direction, his choir, which also, as in Bach's time, does duty at the Church of St. Nicholas, well maintains its high reputation. The organ in St. Thomas Church, a large instrument of beautiful tone, stands in the spacious loft at the west end. Like most German organs it has a *Rollschweller*, or crescendo wheel, worked by the foot. Much and excellent use can be made of this contrivance. It is a pity that it is hardly ever found in English organs.

The organist, Herr Professor Straube, is one of the finest players in Germany. He is a brilliant executant, and his style is that of a great artist. I shall long remember the hour which I spent with him at the organ after morning service.

A. W. WILSON (Mus. Doc.),
Organist of Ely Cathedral.

LONDON'S MUNICIPAL ORCHESTRA.

The season of music in the many Parks and Open Spaces controlled by the London County Council has just ended. This season—which is, alas! all too short—has been a very successful one, inasmuch as the bands engaged have all been excellent and the programmes of music presented showed a marked improvement in style, thus revealing the fact that the taste of the Londoner who goes to the various 'lungs' of the Metropolis is becoming surely, albeit slowly, more artistic and classical. This improvement is not so marked in the military-band programmes as it is in the programmes brought forward by the 'C' (orchestral) section of the London County Council own Parks' Band, although the military bands have played a great number of arrangements of most classical pieces; but in many of these the arranger has so hopelessly mutilated the original that it is almost impossible to recognise it, and more harm than good is done by its performance.

The Orchestra has this year been enlarged, and now consists of two flutes (interchangeable with piccolo), two oboes (one 'cor anglais' when necessary), two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, timpani, bass-drum, &c. (two men), eight first violins, five second violins, three violas, four violoncellos, three basses, and a harp when required. It will be seen that the band is a useful one, and can play most of the music that is suitable for outdoor performance; but it would be much improved if there were another flute, a bass-clarinet, a double-bassoon, and another man at the drums, for then it would be possible to do much more modern music.

This Orchestra, which has been in existence for some half-a-dozen years, is conducted by Mr. John Mackinnon, who has controlled the band since its inception. He is a very talented musician, extremely broad-minded, and a most admirable conductor. He is popular with the men under him, and finds great favour with the public who listen to the Orchestra. The ensemble of the organization is really beautiful, and when one considers the many difficulties that have to be surmounted, particularly in the seating of the band upon antiquated bandstands that are far too small, Mr. Mackinnon deserves to be heartily congratulated upon the results he achieves.

The programmes of music played by the Orchestra during the past season are worthy of much attention. They number fifteen, of twelve items each, and comprise 149 separate pieces, which is not at all a bad repertoire for what is truly a 'scratch' orchestra (used without disrespect). Each programme, generally speaking, consists of: Part I.: A march, an overture, a waltz, a light piece (if the symphony is long this is omitted), a symphony (taking up two or three numbers according to length); interval of fifteen minutes. Part II.: An overture, a light piece, a selection, a dance, a selection, and a march to finish.

The programmes are drawn up by Mr. Carl Armbruster, musical adviser to the London County Council, who is a brilliant musician, possessing rare and valuable artistic talent, and he does his work honourably. It is to him that we Londoners owe the high status of the music played by the bands, and in him the London County Council have a trustworthy officer who does everything thoroughly well.

Let us analyse the programmes, and begin by taking the symphonies first, of which there were fifteen performed, as follows:

Three by Raff:	'In the Forest.' 'Lenore.' 'Sounds of Spring.'
Two by Beethoven:	No. 2, in D. No. 6, in F. 'Pastoral.'
Two by Schubert:	No. 7, in C. 'Unfinished,' in B minor.
Two by Mendelssohn:	'Italian,' in A. 'Scotch,' in A minor.
Two by Tchaikovsky:	No. 5, in E minor and major. No. 6, in B minor, 'Pathétique.'
One by Schumann:	No. 3, in E flat, 'The Rhenish.'
One by Dvorák:	No. 5, in E minor, 'From the New World.'
One by Mozart:	No. 4, in D major.
One by Goldmark:	'A rustic wedding.'

This imposing list includes some fine examples of practically every school of music, and it is curious to note that Joachim Raff was drawn upon for no less than three symphonies, although his music, with the notable exception of the 'Cavatina,' is seldom heard in our concert-rooms. An explanation of this is difficult, and one can only say that his music is extraordinarily popular with the patrons of the London County Council concerts. More of Beethoven's symphonies would be very welcome, and surely the season cannot be far off when at least eight of the 'immortal nine' will be included in the repertoire of this progressive Orchestra. Very welcome is the inclusion of the mighty Schubert No. 7 in C, so foolishly labelled by some of our leading conductors as 'ultra-classical'; let them hear the enthusiastic applause of the 'ordinary' people when this London County Council Orchestra plays it, and they will perhaps alter their opinion, and bring out of the lumber-room one of the most noble works ever penned by any composer. Much more could be written in connection with these symphonies, but suffice it to say that they are one and all heartily received by the attentive crowds who listen to them.

Now we come to the overtures, and find they make a distinguished list: Four by Mendelssohn, two by Beethoven, two by Cherubini, and one each by Brahms, Wagner, Humperdinck, Smetana, Berlioz, Nicolai, Auber, Spohr, Mozart, Ambroise Thomas, Schubert, Weber, Sullivan, Sterndale Bennett, MacCunn, Mackenzie, Stanford, Landon Ronald, and Elgar.

Eight of these works it will be noticed are by British composers, Sullivan being represented by 'Di Ballo' and 'In Memoriam'; Sterndale Bennett by 'May Queen'; Hamish MacCunn by 'Land of the mountain and the flood'; Landon Ronald by 'A birthday'; Mackenzie by 'Britannia'; Stanford by 'Shamus O'Brien'; and Elgar by 'Cockaigne.' The Elgar overture is hardly suited to the Orchestra, and so intricately is it scored that many of its beauties are entirely lost when performed in the open air, consequently it has not become so popular as it deserves.

So much for the overtures, the list of which is dazzling in its variety.

Next to be referred to are what may be termed 'special pieces,' and the following list makes interesting reading:

Liszt:	'Tasso.'
Liszt:	Tarantella and Neapolitan song from 'Venezia e Napoli.'
Grieg:	'Peer Gynt' Suites Nos. 1 and 2.
Berlioz:	Love scene, 'Romeo and Juliet.'
Smetana:	'Vltava,' Symphonic-poem.
Bizet:	'L'Arlesienne' Suite No. 1.
Wagner:	'Siegfried Idyll.'
Jarnfeldt:	Praeludium.
W. H. Reed:	'Venetian Suite.'
Edward German:	'Welsh Rhapsody.'
Stanford:	'Irish Rhapsody.'

There is an abundance of good music here, and there are one or two items which deserve some comment. It was a good thought to include Grieg's second 'Peer Gynt' Suite, for it is interesting and does not deserve the neglect under which it suffers. Jarnfeldt's clever canon in the form

of a prelude has, as might well be expected, 'caught on.' The 'Siegfried Idyll' of Wagner is too delicate a work to perform in the open air in London, as none of the band enclosures are as quiet as the garden of the Villa Wahnfried, wherein this exquisite piece was first performed.

Three other items from the set of programmes call for notice. In order to be up-to-date Richard Strauss's tame waltz from 'Der Rosenkavalier' was played. Mr. F. Siedel, the talented principal flautist of the Orchestra, performed Popp's well-known Concertstück for flute and orchestra. Mr. F. Stock, the most able and clever leader of the Orchestra, performed Mendelssohn's Concerto in E minor for violin and orchestra with great success, and as this, the first work of its kind to be played in the parks of London, has taken on so well, it is to be hoped that the Beethoven and Tchaikovsky concertos will be included in next season's repertoire.

It requires a versatile conductor to undertake the direction of the music played by the Orchestra, and in Mr. Mackinnon the London County Council have found one perfectly fitted for this calling, and they have been very lucky in their choice.

London's municipal orchestra has during the past season given ninety-two performances—seventy-nine of three hours each and thirteen of one hour each. Performances of three hours each have been given in the Villiers Street section of the Victoria Embankment Gardens forty-nine times, in Clissold Park eight times, on Peckham Rye seven times, on Clapham Common six times, in Waterlow Park six times, in Finsbury Park four times, in Victoria Park four times, on Parliament Hill three times, and in Golder's Hill Park once. The thirteen performances of one hour each have been given in the Temple section of the Victoria Embankment Gardens on Tuesdays from 1 to 2 p.m., when special programmes, consisting of extracts from the season's repertoire, have been presented.

From the foregoing it will be seen that the Orchestra has done an enormous amount of work during the past three months, and it has given great pleasure to several thousands of people. To those who have followed the Orchestra round from place to place it honestly seems that Londoners, after all, are not so unmusical and inartistic as they are often dubbed or thought to be.

WALTER YEOMANS.

ENGLAND AS A MUSICAL COUNTRY.

This subject for a lecture given by Mr. Percy A. Scholes, at Oxford, on August 26, in connection with the Oxford University Summer Course for Foreign Students, aroused a certain degree of curiosity when first announced. To the credit of the lecturer and his audience, as well as to that of the country, the proof of what had been done in the past and is being done to-day was admitted to be full and complete, and Mr. Scholes had a magnificent reception by a large number of students representing nearly twenty different nationalities.

After referring to the natural special interest created by the title of the lecture, the lecturer said he hoped to convert them all from error to truth in this matter. Not merely should the present productiveness or non-productiveness be taken into account, but chiefly England's contribution to the progress of the art. Dealing mainly with the historical aspects, he said that England could claim a very large share in the invention of harmonic composition. At the beginning of the 13th century, when the rest of Europe was singing its plainsong in crude successions of fifths, fourths, and octaves, in this country there was the wonderful 'Sumer is i-cumen in,' a most complex piece of contrapuntal music. This was, however, an art-work 'born out of due time.' The conscious and reasoned application of contrapuntal methods was born in England at the beginning of the 15th century, with the work of John Dunstable. Music composed previous to this was quickly discarded. Without the work of Dunstable, that of Palestrina, Bach, Haydn, Beethoven, Wagner, Strauss—none of them Englishmen—would have been unthinkable.

In Elizabethan times, in the days of Shakespeare, England was unquestionably a musical country. His audience had just spent a month in England without a fine day. Were they, therefore, to go home and say,

'England for the sake of rain during the year they country has been ill-affected.'

The Englishman was illustrated as Bull after. D printed in Hamburg, began his he described it might form—the for length.

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'England is a rainy country'? If they had been in Oxford for the same month last year they would not have felt a drop of rain during the whole time, and if they returned next year they might enjoy similar good fortune. So also any country had its musical and unmusical periods.

The English reputation for music in the 17th century was illustrated by instances of English musicians, such as Bull and Dowland, whose services were greatly sought after. Dowland's works, in his own lifetime, were printed in Paris, Antwerp, Cologne, Nuremberg, Frankfurt, Hamburg, Leipsic, Heidelberg, and Amsterdam. Rubinstein began his historical recitals with the works of Byrd, whom he described as the inventor of artistic instrumental music. It might almost be said that Byrd invented the variation form—the earliest attempt at the provision of a form suitable for lengthy instrumental compositions.

A rapid sketch was then given of the position of music during the Commonwealth and later Stuart days, and some attention was devoted to the work of Purcell.

The statement that 'the composer whom you call Haendel and we call Handel' was 'another great Englishman' provoked laughter. Mr. Scholes pointed out, however, that Handel was so anxious to be called an Englishman that he had a special Act of Parliament passed for the purpose, and in it clearly gave his name as 'Handel,' not 'Haendel.' He changed his name and nationality, and if he were by birth a Saxon and by training partly an Italian, we must never forget that the influence of Purcell is plainly seen in his choral writing.

After a brief sketch of the development of English music in the 18th and 19th centuries, the lecture concluded with a rapid statement of the position of affairs to-day, and especially of the 'Appreciation' movement in musical education, and the Englishman's heritage of folk-song—a heritage of which he had only just become aware.

Musical illustrations were given by the lecturer and by Mrs. Scholes.

HOME MUSIC STUDY UNION.

'THE MUSICIANS' HOLIDAY.'

The fifth annual Musicians' Holiday of the Home Music Study Union was held at Edgehill College, Bideford, from August 10 to 24, and proved to be one of the most successful of the series. About one hundred members of the Union attended, the proportions of amateur and professional being almost equal. Several excursions were undertaken, but the inclement weather made the lectures and indoor entertainments the chief items. The lectures covered a very wide range of subjects, and led to animated and interesting discussions. Mons. M.-D. Calvocoressi gave three lectures, —on 'Modern French Music,' 'Modern Russian Music,' and 'Franz Liszt,' the last-named subject giving him an opportunity of placing before his audience a remarkably clear and comprehensive definition of programme music. Other lectures were by Mr. Stewart Macpherson on 'Musical Appreciation Study—a coming force'; Mrs. Kennedy-Fraser on 'Songs of the Hebrides' and 'The Matthey pianoforte tone-production'; Mr. G. C. Ashton Jonson on 'Nationality in Art, illustrated in the works of Grieg and MacDowell,' 'The development of the Tone-poem,' and 'The use of Leitmotiven in melodrama, as shown in Richard Strauss's music to "Enoch Arden"'; Mrs. Milligan Fox on 'The Irish Bards'; and Mr. Percy Scholes on 'Bideford men and music in the days of "Westward Ho!"' Illustrations were given by the lecturers and various members of the party, including Miss Margaret Kennedy, Mrs. Scholes, Miss Ethel Hamlin, and Messrs. Montagu-Nathan and Montague Borwell.

Of the entertainments some of the most interesting were a composers' concert and a series of Irish and other plays given under the direction of Miss Dorothy Clarendon. The former included excellent songs by Dr. E. J. Bellerby and Mrs. Milligan Fox, two movements from a very promising Pianoforte sonata by Miss Hamlin, and many other items of varying interest.

During the holiday the annual meeting of the Home Music Study Union was held, at which various reports were received and the officers re-elected. Dr. W. H. Hadow is the President of the Union, and the general-secretary is Mr. J. E. Lawrence, 52, Francis Street, Leeds.

Besides these pre-arranged matters, many informal discussions on methods of teaching and performance were held, and several recitals of vocal and instrumental works were given by Messrs. Borwell and Ashton Jonson, the latter obtaining very artistic results from the use of the 'Themodist' piano-player.

THE COMING SEASON IN LONDON.*

ORCHESTRAL CONCERTS.

Queen's Hall Symphony Concerts.—These concerts will be given by the Queen's Hall Orchestra, under Sir Henry Wood, on October 19, November 2, 16 and 30, January 18, February 1 and 15, March 1 (afternoons).

The London Symphony Orchestra.—Twelve concerts are announced, to take place on Monday evenings. The dates and conductors are as follows: October 28, Herr Fritz Steinbach; November 11, Herr Steinbach (Brahms's Alto Rhapsody to be sung by Miss Muriel Foster and the Manchester Orpheus Glee Society); November 25, Sir Edward Elgar; December 9, Sir Edward Elgar (whose first Symphony, Violin concerto, and Variations will be performed); January 27, Herr Steinbach; February 10, Mr. Hamilton Harty; March 10, M. Safonoff; May 26 and June 2, Herr Mengelberg; June 9, 16 and 23, Herr Nikisch.

Royal Albert Hall Sunday Concerts.—The New Symphony Orchestra, under Mr. Landon Ronald, will give concerts every Sunday afternoon from October 6 to April 27, except December 22 and Easter Sunday.

Miss Gwynne Kimpton's Orchestral Concerts for young people.—(Third series): Aeolian Hall, October 12, November 23, December 14, January 25, February 22.

CHORAL CONCERTS.

The Royal Choral Society (Sir Frederick Bridge).—Elijah; The Messiah; The Redemption; The Music Makers; Caractacus; The dream of Gerontius; A tale of Old Japan; Hiawatha.

The Alexandra Palace Choral and Orchestral Society (Mr. Allen Gill).—Elijah; Omar Khayyam; Gounod's Faust; The Messiah; The Man of Sorrows (Lyon); A tale of Old Japan; Bach's Mass in B minor; Hiawatha; The Golden Legend.

Central London Choral and Orchestral Society (Mr. David J. Thomas).—Les cloches de Corneville; From the Bavarian Highlands; The Music Makers (Elgar).

Brixton Oratorio Choir (Mr. Douglas Redman).—Light of Life (Elgar); Brahms's Requiem; The dream of Gerontius; Mors et Vita; Dvorák's Stabat Mater; The Messiah; The Redemption.

Brondesbury and Kilburn Choral Association (Mr. T. J. Carter).—Hiawatha's Wedding-feast; Spring's Message (Gade).

Buckhurst Hill Choral Society (Mr. Otley Marshall).—The Outlaw's wooing (Revell); The Bride of Dunkerron.

Central Croydon Choral Society (Mr. Roland A. Richards).—A tale of Old Japan; The Death of Minnehaha; The dream of Gerontius.

Chingford Choral Society (Mr. Otley Marshall).—The flag of England (Bridge); the Banner of St. George.

Chiswick and Gunnersbury Philharmonic Society (Mr. David M. Davis).—A tale of Old Japan; The Golden Legend; Mors et Vita; Elijah; The Messiah; The May Queen.

Dulwich Philharmonic Society (Mr. Julius Harrison).—Hiawatha I. and II.; The Messiah; Caractacus; The wedding of Shon Maclean; A tale of Old Japan.

Ealing Philharmonic Society (Mr. E. Victor Williams).—Hiawatha; Elijah; Merrie England.

Edmonton All Saints' Choral Society (Mr. B. J. Hales).—Hiawatha I. and II.; Judas Maccabaeus.

Eltham Choral and Orchestral Society (Mr. B. J. Hancock).—Hiawatha's Wedding-feast; The Ancient Mariner; Elijah.

Finchley Musical Society (Mr. Herbert Baggs).—The Messiah; Gounod's Faust; The wedding of Shon Maclean.

* This list embodies all the information received up to the time of going to press. A supplementary list will be given in next month's issue.

- Harringay Choral and Orchestral Society* (Mr. Harry E. King).—A tale of Old Japan; Elijah; part-songs.
- Harrow and Greenhill Choral Society* (Mr. F. W. Belchamber).—I wrestle and pray (Bach); Hear my prayer; Acis and Galatea; The Redemption.
- Hither Green Choral and Orchestral Society* (Dr. Frank N. Abernethy).—Judas Maccabæus; The wedding of Shon Maclean; Gounod's Faust.
- North Hackney Choral Society* (Mr. Otley Marshall).—The Erl-King's daughter; Gipsy life (Schumann); part-songs.
- Potlauer Oratorio Concerts, Great Assembly Hall, E.* (Mr. G. Day Winter).—Blest Pair of Sirens; Festival Te Deum (Sullivan); Hymn of Praise; The Redemption.
- Richmond Philharmonic Society* (Dr. C. E. Jolley).—I wrestle and pray (Bach); The lay of the last minstrel (MacCunn); The song of Miriam; Kubla Khan (Coleridge-Taylor).
- St. James' Glee Party, Wood Green* (Mr. J. S. Marshall).—Joan of Arc (Gaul).
- St. Peter's Choral Society* (Dr. C. J. Frost).—A tale of Old Japan; Acis and Galatea; St. Peter (Benedict); Merrie England.
- St. Saviour's Choral Society, Denmark Park* (Mr. J. W. Smith).—(Selected from) Hiawatha's Wedding-feast; A tale of Old Japan; Brahms's Alto Rhapsody; The Last Judgment; The Messiah; Elijah; The Redemption.
- South London Institute of Music* (Mr. L. C. Venables).—The flag of England (Bridge); Bon-bon Suite; The Deacon's masterpiece (Fletcher); The Yeoman of the Guard; Rossini's Stabat Mater; The Emerald Isle (Sullivan-German).
- South-West Choral Society* (Mr. L. J. Calcott).—Hiawatha I. and II.; The Flag of England; King Olaf; The Messiah.
- Streatham Choral Society* (Mr. E. J. Quance).—He giveth His beloved sleep (Cowen); The dream of Gerontius; A tale of Old Japan; Sidney Carton (Harold Jenner); Look at the clock (Hubert Bath).
- Willenden Green and Cricklewood Choral Society* (Mr. F. W. Belchamber).—Elijah; The Revenge; A tale of Old Japan.
- Woodside Choral Society* (Mr. Norman Appleton).—Lallah Rookh (Clay); The Revenge; The lay of the Bell (Romberg); Gounod's Faust.

L.C.C. CHORAL UNIONS.

- Battersea, Clapham, and Wandsworth* (Mr. George Lane).—The Messiah; Spring's Message (Gade).
- East London* (Mr. G. Day Winter).—The wreck of the Hesperus.
- Hackney and Finsbury* (Mr. Allen Gill).—Samson.
- Lambeth* (Mr. C. Metcalf).—Hiawatha's Wedding-feast; Choral Rhapsody on Welsh Airs (Fletcher).
- North-West London* (Mr. H. P. Dakin).—The gate of life; Tubal Cain (Dunhill); Chorus of Empire (Harriss).
- South-East London* (Mr. A. G. Gibbs).—A tale of Old Japan; News from Whydah (Balfour Gardiner); Mendelssohn's 114th Psalm.
- West London* (Mr. W. T. Oke).—Athalie; The Gate of Life; Nine Handel Choruses.

THE PROMENADE CONCERTS.

The clever frivolities of Maurice Ravel's 'Mother Goose' Suite, of which four numbers were played on August 27, are one of the brightest memories of this season's 'Promenades.' If Strauss is the Mephistopheles of modern music, Ravel is the Puck. The little fairy adventures of the Mother Goose story are told, for the greater part, in a mood of open mirth, and even in the more tender sentences one is conscious of a suppressed giggle. Mackenzie's attractive 'Scottish' Pianoforte concerto followed, finely played by Mr. Arthur Cooke. On the following night the same composer's 'Twelfth Night' Overture, a valuable legacy from the 'Shakespeare Concerts,' was performed as part of an interesting programme.

The 'Vorspiel and Serenade' from Erich Korngold's 'Der Schneemann,' which was given on August 29, is the

most genuinely pleasing work by this youth that has been heard in London. In the Pianoforte sonata, played last season by Herr Buhlig, the composer gives wing to an amazing technique and exuberant imagination; but, on the whole, protests too much. Here, however, all is quiet mastery, an interesting flow of placid melody, neatly and thoughtfully harmonized, all its phrases consistent, appropriate, and well-rounded. The excerpt is unpretentious and small—it was over by the time the audience had settled down to enjoy it—but it was eloquent of musicianship and promise.

Arnold Schönberg's 'Five Orchestral Pieces,' played for the first time on September 3, were described on the programme as 'experiments in dissonance.' Such they assuredly were; and while nobody could reasonably claim that he had not been fairly warned, almost everybody present seemed bewildered, if not shocked, at the degree to which Schönberg had carried his protest against all preconceived notions of music and harmony. It was understood that the writer's aim was to express certain aspects of his own emotional life in that sort of 'futurist' musical impressionism which has fascinated one who is a futurist painter as well as a daring composer. Unhappily, the listener had no definite guide to the particular emotion underlying the composition. Therefore it sounded vague and disconnected, while most of the matter presented was ugly enough to suggest nothing but the distracting fancies of delirium. Schönberg's day has not dawned yet, and apparently 'promenaders' are not in a hurry for it. The work began by provoking laughter, but this soon gave way to weariness.

Very different and far more satisfactory was the next novelty of the week, given on September 5. This was a group of 'Music Pictures,' in which Mr. J. H. Foulds has reduced to terms of music the impression he has received from four suggestive but widely-contrasted pictures. The sections based on Blake's 'Ancient of Days' and Boutigny's 'Tocsin' are rather laboured, the first being somewhat stolid and the second a trifle obvious. But Mr. Foulds rises higher in his translations into sound of Martin's 'Old Greek Legend' and Brunet's 'Columbine.' It was not, perhaps, a stroke of genius to employ the Phrygian mode in the former, or to use quarter-tones very freely in the latter for the sake of doing justice to Boutigny's subtle colour scheme. Mr. Foulds, however, does not rely only on such comparatively transparent devices. His 'Columbine,' in particular, is a really charming piece of work, clever, atmospheric, and engaging.

Glazounoff's 'Introduction and Dance of Salome' (Op. 90), which was performed for the first time in England on September 10, gave us nothing new in psychology, but pleased the ear with its high-sounding, passionate writing and rich and brilliant scoring. On the following evening a 'Hungarian Overture' by Mr. F. Korbay was given its first performance. National characteristics were not strongly marked, the music being more European than Hungarian. It told however an eloquent tale, to which the composer's mastery of the orchestra gave additional point.

Mr. A. M. Hale's 'Elegy' in C sharp minor for organ, strings, and drums, performed for the first time on September 12, was marked by a somewhat over-sentimental use of the organ, and ideas that were promising but not skilfully handled. However, the work was well received. The Entr'acte from Korngold's 'Snowman,' which was given on the same night, proved as fresh and fascinating as the two excerpts from the same work described above.

On September 17 music written by Sir Edward Elgar for the masque 'The Crown of India' at the Coliseum was performed as a concert-piece. The impression of vigorous writing and picturesque scoring that was made some time ago by the first performance of Coleridge-Taylor's Rhapsodic Dance 'The Bamboula,' was renewed on September 18.

The 'Intermezzi Goldoniani' for string orchestra by Enrico Bossi, that were played on September 19, provided a genuine surprise. There was nothing in our previous knowledge of the composer's works to suggest such subtlety of thought and means. The design and much of the thematic material of the six numbers that form the Suite spring from the music of Goldoni's period. The harmonization is of considerable freedom, but is ruled by appropriateness to the forms and melodies by which the antique is suggested. Here the connection with the past ends, and there is abundant modern *finesse* in the phrase-building, the development, and the scoring.

Morning Song.

Words by H. ERNEST HUNT.

PART-SONG FOR S.A.T.B.

Composed by MONTAGUE F. PHILLIPS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante.

SOPRANO. *p* Peep, . . . peep . . . o-ver the hill, . . . Gold - en fore-run-ner of

ALTO. *p* Peep, . . . peep . . . o-ver the hill, . . . Gold - en fore-run-ner of

TENOR. *p* Peep, . . . peep . . . o-ver the hill, . . . Gold - en fore-run-ner of

BASS. *p* Peep, . . . peep . . . o-ver the hill, . . . Gold - en fore-run-ner of

Andante. ♩ = 84.

(For practice only.) *p*

morn; . . . Scat-ter the night . . . with its dark and chill, . . .

morn; . . . Scat-ter the night . . . with its dark and chill, . . .

morn; . . . Scat-ter the night with its dark and . . . chill, Bur-nish the

morn; . . . Scat-ter the night with its dark and . . . chill, Bur-nish the

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Burnish the ban - ners, the banners of dawn, . . . the . . . ban - ners of . . . dawn.

Burnish the ban - ners, the banners of dawn, . . . the ban - ners of dawn.

ban - ners of dawn, burnish the ban - ners, the ban - ners of . . . dawn.

ban - ners of dawn, burnish the ban - ners, the ban - ners of dawn.

a tempo.
Kiss, . . . kiss the slumbering earth, . . . Tell her the day has be - gun ; . . . For

Kiss, . . . kiss the slumbering earth, . . . Tell her the day has be - gun ; . . . For

Kiss, . . . kiss the slumbering earth, . . . Tell her the . . . day has be - gun ; . . . For

Kiss, . . . kiss the slumbering earth, . . . Tell her the . . . day has be - gun ; . . . For

cres. e poco stringendo.
slum - ber and . . . si - lence must . . . flee at thy birth, . . . And

cres. e poco stringendo.
slum - ber and si - lence must flee at thy birth,

cres.
slum - ber and si - lence must . . . flee . . . at thy . . . birth,

cres.
slum - ber and si - lence must . . . flee . . . at thy birth,

cres. e poco stringendo.

Allargando.

f life . . . must a - wake with the sun, . . . a -

f thy . . birth, *ff* And . . life . . must a - wake with the sun, a -

f thy . . birth, *ff* And . . life . . must a - wake . . with the sun, a -

f thy birth, *ff* And . . life . . must a - wake . . with the sun, a -

f thy birth, *ff* And . . life . . must a - wake . . with the sun, a -

sempre ff sun, *rit.*

- wake, . . a - wake with the sun, . . a - - wake . . with the sun!

sempre ff *rit.*

- wake, a - wake with the sun, a - - wake . . with the sun!

sempre ff *rit.*

- wake, . . a - wake with the sun, . . a - - wake . . . with the sun!

sempre ff *rit.*

- wake, a - wake with the sun, a - - wake with the sun!

sempre ff *rit.*

HEREFORD MUSICAL FESTIVAL.

In spite of opposition from ecclesiastical quarters, financial forebodings, criticisms of the programmes, and chilling doubts expressed as to the need for the continued existence of the event, the 189th Three Choirs meeting was very successfully held at Hereford on September 8 to 13. We do not feel called upon here to enter into the question as to the propriety of giving concerts in the Cathedral, and as to the musical value of the Festival we think that the fact that the event undoubtedly serves the musical needs of a large number of people in the district is in itself a justification of its continuance. The programmes of these Festivals may not be specially devised to attract musicians from a distance, but at least they serve to familiarise audiences of amateurs with acknowledged masterpieces of the art presented by competent performers, and they have always, so far as we can remember, given native composers an opportunity of being heard.

The music presented at the services held in the Cathedral during the Festival period is always a feature of special interest on these occasions. The most important of these services was held on Sunday afternoon (September 8), when the full Festival choir and orchestra took part and the Archdeacon of Cirencester preached an admirable sermon from the text 'But now bring me a minstrel' (2 Kings iii., 15). The following music was performed:

Slow movement from Symphony in E flat Mozart
Magnificat and Nunc dimittis in G C. V. Stanford
(Solos by Hereford Cathedral choristers and Mr. Allister Proctor.)

Anthem—189th Psalm—
'Hallelujah, O praise ye the Lord' César Franck
Coronation March Edward Elgar
Anthem, 'Hallelujah' ('Engedi') Beethoven
First movement from Sonata No. 11 Rheinberger
(Mr. Percy C. Hull was at the organ.)

At the other services, including Matins on Sunday, held during the week the following music was used:

Te Deum and Benedictus Garrett in E.

SERVICES.

Harwood in A flat.
Stainer in E flat.
Brewer in E flat.
Garrett in E.
Smart in B flat.

ANTHEMS.

O Lord, increase my faith Gibbons.
Jesu, the very thought is sweet Vittorio.
The wilderness S. S. Wesley.
Abide with me Ivor Atkins.
Great is the Lord Ouseley.
If the Lord Himself Walmisley.

The choir was entirely supplied by the Hereford, Gloucester, and Worcester Festival Societies, which include the three Cathedral choirs. It consisted of 70 sopranos (ladies), 24 trebles (boy choristers), 49 contraltos (ladies), and 12 male altos, 52 tenors, and 56 basses. Total 263. The orchestra of eighty-four performers was composed mainly of members of the London Symphony Orchestra, led by Mr. W. H. Reed. Mr. G. Holloway was orchestral superintendent, and Messrs. Novello & Co. were the librarians. Dr. G. R. Sinclair, the organist of Hereford Cathedral, was the general conductor. Mr. Ivor Atkins (Worcester) and Dr. A. Herbert Brewer (Gloucester) presided respectively at the organ at the morning and evening performances. The temporary festival organ was built by Messrs. Nicholson & Co., of Worcester.

Monday, September 9, was devoted to rehearsals; and on Tuesday morning and afternoon 'Elijah' was performed before a large audience. This familiar work served to display the fine quality of the voices. The sopranos, aided by the skilfully-trained boys, were brilliant, and the general sonority was excellent. There were no attempts at record effects, if we pass over some small exaggerations of dynamic relations. Interest in the solos centred in the appearance of Miss Ruth Vincent, a comparative new-comer in oratorio circles, whose beautiful voice and attractive style at once enlisted the sympathy and approval of the auditors. The other principal singers were Madame Ada Crossley, Mr. Gervase Elwes (whose singing of 'If with all your hearts' was something to

remember), and Mr. Thorpe Bates. The part of the Youth was admirably sung by Master B. A. Watt, a Hereford chorister.

At the evening concert on September 9, Miss Muriel Foster sang the solo cantata, 'O amantissime sponse Jesu' (Christian Ritter), and the solo in Brahms's 'Rhapsodie' for alto voice and male choir. Both interpretations were remarkable, and induced a feeling of deep satisfaction that so fine an artist had returned, even to a limited extent, to public life. The immortal 'Requiem' by Brahms was also given in this programme. The performance was a good one, although it revealed no special study or preparation. Miss Ada Forrest and Mr. Thorpe Bates were the soloists. Both sang well, but it may be said that they have yet to discover some of the deepest expression of this great work. The last item was Beethoven's C minor Symphony.

On Wednesday morning and afternoon (September 11) the 'St. Matthew' Passion of Bach was given. The version used was that recently published by Messrs. Novello & Co., under the joint-editorship of Sir Edward Elgar and Mr. Ivor Atkins. By general consent the performance on this occasion was considered exceptionally fine. It had the great advantage of utilising practically the same resources as were employed at Worcester last year, and the increased familiarity with the music led naturally to freedom and fluency in the execution. The soloists were Miss Edith Evans, Miss Marie Houghton, Miss Muriel Foster, Miss Sara Silvers, Mr. Gervase Elwes, Mr. Roland Jackson, Mr. Campbell McInnes, Mr. Allister Proctor, and Mr. Robert Radford. Mr. Elwes greatly distinguished himself in the part of the Evangelist, and Mr. Campbell McInnes displayed deep feeling in the part of Christ. The aria, 'Have mercy, Lord,' was perfectly sung by Miss Foster, and the beautiful violin obbligato was finely played by Miss Evangeline Anthony. Mr. Radford, too, was at his best. A word is due to the players of the orchestral obbligati instruments for their artistic performance. On the whole, the greatness and sublimity of the work were notably revealed. Dr. Sinclair, who conducted, deserves special recognition for his part in achieving this result.

Before each part of the Passion music a Chorale from the work, arranged for brass instruments by Sir Edward Elgar, was played. No. 35, 'The Christian soul bewails the frailty of mankind,' was played from the Cathedral tower before the morning performance, and No. 63, 'O Sacred Head surrounded, from the north porch before the afternoon resumption. These proceedings interested a large number of townsfolk who were unable to attend the performance of the work.

The evening concert on Wednesday was given in the Shire Hall, an arena much too small for the purpose of performance by a modern full orchestra.

The programme was as follows:

Overture .. 'Die Meistersinger von Nürnberg' .. Wagner
Sarastro's Invocation, 'Posseinti, numi' ('Il Flauto Magico') .. Mozart

Osmín's Aria, 'Ah, che voglio Trionfare!' ('Il Seraglio') .. Mozart
Mr. ROBERT RADFORD.

Serenade for String Orchestra Granville Bantock
(First time of performance. Conducted by the Composer.)

Songs (a) 'The Torch' } .. Edward Elgar
.. .. (b) 'The River' }
(First performance with Orchestra. Conducted by the Composer.)

MISS MURIEL FOSTER.

Pianoforte Concerto in A Minor, Op. 54 Schumann
Mr. LEONARD BOWICK.

Aria 'Dove Sono' ('Figaro') Mozart
MISS RUTH VINCENT.

New Suite (for Orchestra) 'The Crown of India' .. Edward Elgar
(First Concert Performance. Conducted by the Composer.)

1. Dance of Nautch Girls. 3. Warriors' Dance.
2. Minuet. 4. Interlude.
5. March of the Mogul Emperor.

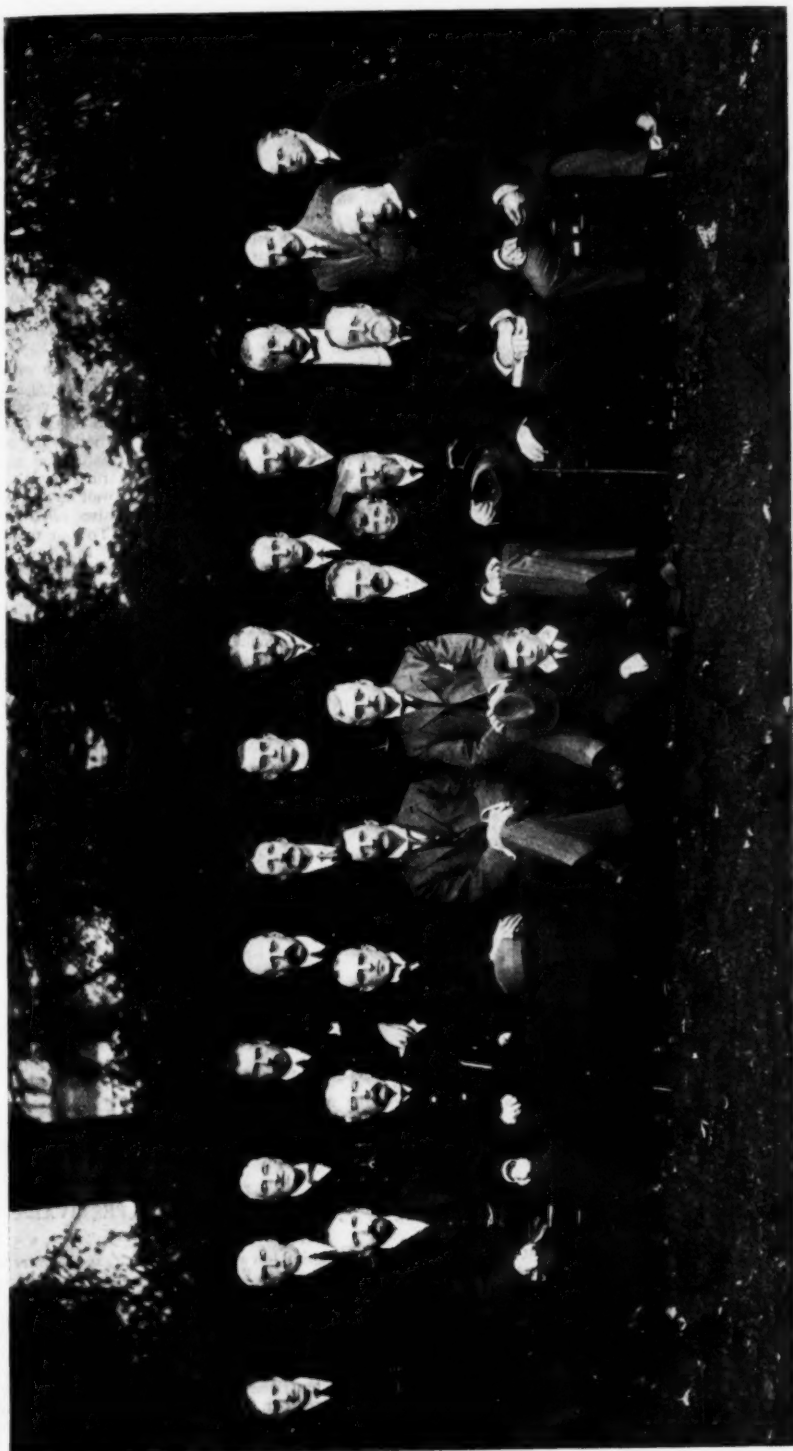
Mr. Robert Radford's full, rich voice and artistry told effectively in his two songs, and the orchestration invested Sir Edward Elgar's songs with a new and great interest. They were splendidly performed by Miss Foster, whose significant and intensely expressive utterance of the name of the personified river 'Rustula' was stirring.

Mr. Bantock's Suite, although performed for the first time, is, we believe, not quite new—it is amazing to find how much completed music this fertile composer hides up his

SOME VISITORS TO THE HEREFORD FESTIVAL.

[Messrs. Jakeman & Carter, Hereford.]

From a photograph by]



Back Row—*Standing*:—Messrs. J. H. LEV (1), Christ Church, Oxford; F. H. BURESTALL (2), Liverpool Cathedral; LINNINGTON ASH (3), Holworthy; *A. W. WILSON (4), Ely Cathedral; W. BELCHER (5), St. Asaph; W. H. REED (6), Leader of Orchestra; *Rev. T. H. DAVIS (7), Wells Cathedral; *H. EDWARDS (8), Barnstaple; PERCY C. HULL (9), Assistant-Organist, Hereford; *H. DAVAN WETTON (10), Foundling Hospital, London; C. SOUTH (11), Salisbury; E. COOKE (12), Southwark; H. MORRIS (13), St. David's.

Front Row—*Sitting*:—Messrs. J. T. H. COLLINSON (1), Edinburgh; *H. KEETON (2), Peterborough; *CHARLTON PALMER (3), Canterbury; *HERBERT BREWER (4), Gloucester; *G. R. SINCLAIR (5), Hereford; H. VOR ATKINS (6), Worcester; *C. H. LLOYD (7), Eton; *W. G. MCNAUGHT (8); *R. ROGERS (9), Bangor.

Boys—Master W. ATKINS and [sitting] Master B. WATT (Solo boy, Hereford Cathedral).

[* Mus. Doc. † Mus. Bacc.]

capacious sleeve! It was a welcome item because of its clarity, brightness, and piquancy. Mr. Bantock, although quite capable of composing tunes of his own, has a penchant in the direction of immortalizing well-known popular airs. In the present instance he has used the beautiful air 'The Swanee River' and the less distinguished (from the musical standpoint) 'Yankee Doodle.' The Schumann Concerto was played by Mr. Borwick with more elegance than virility. No doubt it was difficult to tone down the orchestra in this small, resonant hall, but there was not enough effort made in this direction. There is a promise of new life for Elgar's 'Crown of India' music in the form of an orchestral suite. The elegance and grace of the earlier movements and the magnificent barbaric turmoil of the last movement will surely tell as the music becomes familiar and when it is performed in a fit arena. The violin solo in the interlude was charmingly played by Mr. W. H. Reed. Miss Vincent again exhibited the liquid beauty of her voice in 'Dove Sono'—which, by the way, is not the only soprano aria that Mozart composed.

An impressive performance of 'The Dream of Gerontius,' under the direction of the composer, on Thursday morning was one of the most memorable features of the Festival. All the executants were so completely familiar with the work that they were able to yield themselves freely to the interpretation of the composer. It is long since we have had the privilege of hearing Miss Muriel Foster in the Angel's part, and as she was joined by an equally consummate artist, Mr. Gervase Elwes, in the title-part, the combination was unique. Mr. Thorpe Bates took the bass parts, and if his interpretation did not reach the very high level attained by his fellow soloists, he was always safe and musicianly. The choruses were sung with fine tone, and the semi-choruses, although not dead in tune, had a duly ethereal character. The demons' chorus might have been more intensely and savagely declaimed without approaching an exaggerated realism that is worse than tameness. The final great setting of 'Praise to the Holiest' had some magnificent moments. The splendid sonority of the tone in the climaxes was enhanced by the acoustic properties of the Cathedral.

In the afternoon Sir Hubert Parry's new choral work, 'Ode on the Nativity of Christ,' was given, Miss Ada Forrest singing the soprano solo. As we referred fully to the work in our last issue, we need not now again describe its features in detail. The old words (by William Dunbar, c. 1460-1513) have strength, charm, and variety, and the moods are on the whole those of cheerfulness. The music has Parry's best characteristics, the choral sections especially being grateful to sing, and always displaying colour and contrapuntal interest. The work exhibits no new departure of style; one recognises the composer of 'Blest Pair of Sirens.' There is always mastery of the resources employed, and consequently the music flows freely. The soprano solo is more effective when it is truly a solo than when in climaxes it is concerted with the choir, in which it gets lost. The work was conducted by the composer.

The remainder of the afternoon was occupied by a performance of the Good Friday music ('Charfreitagszauber'), Act III., and the final Grail Scene, Act I., of Wagner's 'Parsifal.' In the latter extract a great effect was made by the chorister boys being concealed aloft, their voices gaining additional beauty from their remoteness. There were occasional indecisions in the rhythmic attack, but on the whole the performance was impressive.

At the evening performance in the Cathedral the novelty was the Fantasia on Christmas Carols, written for baritone solo, chorus, and orchestra by Dr. Vaughan Williams. Like Mr. Bantock the composer finds musical cud to chew in old tunes. The carols selected are quaint in their modal idiom, and have an attractive swing which is accentuated by Dr. Williams's treatment. Mr. Campbell McInnes sang the solos with much feeling—occasionally importing for the purpose even too much of his strong temperament. The work we have no doubt will be found attractive at the appropriate season.

Another choral work of great interest which was presented on this occasion was Palestrina's eight-part motet, 'Surge, Illuminare,' a splendid example of its famous composer's skill in writing for voice. It was a welcome oasis of strictly choral music in the programme.

As Dr. Walford Davies was unable to complete his promised work, 'Song of offering,' Schubert's ever-welcome B minor Symphony was played—another 'unfinished' work, as *Punch* aptly remarked.

Dvorák's 'Stabat Mater' ended the programme. It is not necessary here to dwell on its manifold beauties. The work wears well, and still fixes interest. The performance was a fair one, without displaying much virtuosity. The soloists were Miss Edith Evans, Miss Phyllis Lett, Mr. William Green, and Mr. Robert Radford.

'The Messiah' was given on the last day. Following precedent at the Three Choirs gatherings, the whole of the work was performed, there being an interval of an hour for luncheon. Mozart's additional accompaniments were used. The choir showed that it had stood the strain of the week without harm. No special readings were attempted. We had the great work just as we have almost always had it at festivals. Interest again centred upon Miss Ruth Vincent, who sang the soprano solos. It is a pleasure to record her success, which was attained not merely by the charm of her voice, but by a still greater charm of simplicity and ease of style. It is not often that we hear the 'Messiah' solos sung so truly in tune. The other soloists were Madame Crossley, Mr. Ben Davies, and Mr. Robert Radford, all artists of the greatest experience in oratorio singing. The method of use of the band in the solos induced some reflections. The accompaniments sounded business-like and formal rather than sympathetic. It is a fashion that might well be abandoned for the band to break out with a massive *forte* in the interludes even of the Passion music. To our mind the impression built up by the soloist in, say, 'He was despised' is rudely dispelled when the band bursts forth into an almost jubilant and unexpressive *forte* for no other reason apparently than that the soloist is not at that moment in the way.

The Festival was concluded by a Chamber Concert given on Friday evening in the Shire Hall. The programme was as follows:

- String Quartet in E flat minor, Op. 30 Tchaikovsky
THE GRIMSON QUARTET.
First violin, Miss JESSIE GRIMSON.
Second violin, Mr. CHARLES WOODHOUSE.
Viola, Mr. ERNEST TOMLINSON.
Violoncello, Mr. EDWARD MASON.
Songs ('Der Knabe mit dem Wunderhorn') Schumann
 ('Der Page'
 ('Der Hidalgo'
 Mr. ROLAND JACKSON.
Pianoforte ((a) Impromptu, Op. 142, No. 1 Schubert
 Solos ((b) Etude in A minor, Op. 25, No. 11 Chopin
 Mr. LEONARD BORWICK.
Songs ('When lovers meet again' C. H. H. Parry
 ('My true love hath my heart'
 Miss MARIE HOUGHTON.
String Quartet 'Italian Serenade' Hugo Wolf
 THE GRIMSON QUARTET.
 ('Sapphic Ode' Brahms
 ('Der Schmied' Brahms
 ('Mansfallensprüche' Hugo Wolf
 ('Ein frühlich's Gesang' Old German (1623)
 Miss PHYLLIS LETT.
Quintet for pianoforte, two violins, viola and cello, César Franck
Mr. LEONARD BORWICK and THE GRIMSON QUARTET.

It will be observed that in this case English chamber-music is conspicuous by its almost complete absence. But all the same, the programme was a fine one. We regret we were unable to stay to hear it.

SOUTH AFRICAN CHORAL FESTIVALS.

[BY A CORRESPONDENT.]

There are probably few readers of the *Musical Times* who have not some friends in South Africa, and even many who have not will be glad to learn something of the state of choral music within the Union, and will be rejoiced to know that in spite of occasional set-backs the choral Societies and similar institutions are making excellent progress.

Under the management of Dr. Barrow Dowling, one of the most competent musicians at the Cape, the services of Miss Emily Breare, Mr. Lloyd Chandos, and Mr. Charles Knowles were enlisted for a concert tour in which these artists should co-operate with the chief choral Societies of the Union in a series of festival performances of familiar works.

The tour opened at Durban on July 8 with a performance of 'Hiawatha,' given in the presence of the Governor-General (Lord Gladstone) and a vast audience, by the Musical Association, under the direction of Mr. J. Frank Proudman. Two ballad-concerts were given in Durban, followed by similar concerts at Pietermaritzburg, Pretoria (two), and Johannesburg. At Kimberley the party assisted in a performance of 'Elijah' in which the choir, conducted by Mr. G. H. Ashworth (formerly of Leeds), displayed considerable intensity of dramatic feeling. Two concerts at Bloemfontein were followed by the Festival at East London, which opened on July 30 with selections from 'Judas Maccabæus' and a miscellaneous half. Mr. W. T. Chapman ably conducted, and the choir sang with great beauty of tone. After a halt at Grahamstown, which was about to celebrate its centenary, the journey was continued to Port Elizabeth, where 'Elijah' was performed, the choir and orchestra, under Mr. Edward Sangster's direction, numbering 250. On August 7 a miscellaneous concert was given, in which Mr. Sangster took part as violinist and Mr. Roger Ascham as pianist. A ballad concert on August 8 brought the Festival to a conclusion amid great enthusiasm.

With a choir and orchestra of some 250 performers, Cape Town Festival commenced on August 13 with a concert by the party, with Mr. Ellie Marx as violinist, Mr. G. Denholm Walker as organist, and Dr. and Mrs. Barrow Dowling as accompanists.

The works performed were 'The Golden Legend' (August 14), 'Hiawatha' (August 16), and 'The Wedding of Shon Maclean' (August 17). Dr. Dowling had secured the co-operation of Mr. W. H. Bell, the principal of the Cape Town School of Music, who conducted several orchestral numbers with marked skill.

It was decided on the last day of the Festival to give a special performance of 'Elijah' at popular prices as a mark of esteem to Dr. and Mrs. Dowling, whose strenuous labours during the last twenty years in Cape Town have contributed so largely to the high musical culture in this city.

During the last three or four years Dr. Dowling, in addition to training and conducting the choir and orchestra, has borne heavy financial responsibilities. But it is thought that Cape Town will now rise to the occasion and relieve him of this burden by forming a guarantee fund or by means of subscriptions.

There is everything to hand—a splendid choir and an excellent body of strings; the weak spot is the wood-wind. But in places like Cape Town this difficulty may be bridged over by the services of men from the regimental bands stationed here.

Here it must be pointed out to the powers-that-be, and the advocates of high military pitch, that whenever these men join an orchestra, British choirs and principals are condemned to sing half a note higher than was intended by composers, all because it would cost a few thousand pounds to bring the regimental bands into line with modern demands. Some voices are unaffected by the strain of high pitch, but others are ruined.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Irrespective of the Triennial Musical Festival, designed to open on October 1 with the customary inaugural performance of 'Elijah,' the local musical season promises to be one of the busiest on record, and there are likely to be more really important concerts than ever. Choral music will form a conspicuous feature, but provision has also been made for purely orchestral concerts, although their number will be somewhat restricted. Of more than ordinary interest will be the large number of concerts to be given under the management of the various local music-dealers, on which occasions will be heard the greatest artists associated with the musical life of London. The following forecast of the approaching musical season will therefore not be out of place in the columns of the *Musical Times*.

The Birmingham Festival Choral Society will give, as usual, four choral concerts in addition to the annual Yuletide performance of the 'Messiah,' for the latter of which they have secured as principals Madame Mary Conly, Miss Phyllis Lett, Mr. J. Stenart Wilson, and Mr. Hamilton Harris. Their season will open on November 7 with Berlioz's 'Faust' (principals, Miss Edith Evans, Mr. Frank Mullings, Mr. James Coleman, and Mr. Thorpe Bates). On December 5 will be performed Parry's 'Pied Piper of Hamelin,' Dr. Walford Davies's new Festival work, 'Song of St. Francis,' and Mr. Arthur Cooke's new work, 'The fountain of tears' (principals, Miss Laura Evans-Williams, Miss Gertrude Lonsdale, Mr. Morgan Kingston, Mr. Watkin Mills). On February 20 the programme will include Bach's 'Christmas Oratorio' (Parts 1 and 2) and Mozart's 'Requiem' (principals, Miss Ada Forrest, Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Robert Radford). April 10 will be reserved for a grand Wagner selection, comprising excerpts from 'Tristan and Isolde,' 'Rienzi,' 'Lohengrin' and 'Meistersinger' (principals, Miss Agnes Nicholls, Mr. Walter Hyde, and Mr. Frederic Austin).

The Birmingham Choral and Orchestral Association are producing nothing new, but their programme is an attractive and popular one, and will consist of performances of Haydn's 'Creation' (November 16); Coleridge-Taylor's 'A tale of Old Japan' and Anderton's 'Yule Tide' (December 21); Elgar's 'King Olaf' and a miscellaneous selection (February 22); Mascagni's 'Cavalleria Rusticana' and miscellaneous selection (April 5).

The Midland Musical Society open their season on October 12 with the 'Messiah.' On November 23 Coleridge-Taylor's 'Bon-Bon' Suite will be given, to be followed by Bach's cantata 'Sleepers, wake,' and Parry's 'Blest Pair of Sirens.' Dvorák's 'Spectre's Bride' and a copious Wagner selection will be given on February 8. On March 21 the Society will perform Brahms's 'Requiem,' 'Song of Destiny,' and 'Alto Rhapsody.'

The Birmingham Choral Union also rely on standard works to draw popular audiences. Their concerts will be given on November 9, December 4, January 25, and March 1, and the works to be submitted are 'Elijah,' Gounod's 'Faust,' Mozart's 12th Mass, and German's 'Merrie England.'

Orchestral music will chiefly rest with the Birmingham Philharmonic Society and the Birmingham Symphony Orchestra. The former, however, will only give four concerts instead of seven or eight, again reverting to the plan adopted two years ago of engaging a different conductor for each concert, those who have accepted the post being Messrs. Wassili Sazonoff, Thomas Beecham, Landon Ronald, and Michael Balling. The Birmingham Symphony Orchestra will, as hitherto, give four Saturday popular orchestral concerts, and in addition to these a special mid-week concert. Among the principal artists engaged will be Madame Blanche Marchesi and Monsieur André de Ribeaupierre, the accomplished violinist. Mr. Julian Clifford, of the Harrogate Kursaal Orchestra, will be the conductor.

Of special interest will be Messrs. Dale & Forty's six chamber concerts, for which the Arthur Catterall String Quartett and the Miller Johnstone Madrigal Choir have been engaged. The same concert-givers have also arranged for a special concert on November 11, at which Madame Melba, Herr Backhaus, Mr. Edmund Burke, and Zigeti will be heard. The Gramophone Company are also giving a concert on October 22, when the executants will be the New Symphony Orchestra, conducted by Mr. Landon Ronald, Miss Irene Scharrer (solo pianist), and Mr. Evan Williams (vocalist). The four Harrison Concerts will form a greater attraction this season than ever, and will be inaugurated by a pianoforte recital to be given by M. Paderewski. The fine list of artists engaged for the series will include Madame Donalda, Madame Ada Crossley, Miss Maggie Teyte, and Madame Ackté (vocalists), Señor Pablo Casals (violin), Herr Fritz Kreisler (violin), and Herr Backhaus (pianoforte). The last concert will be an orchestral one, for which the Queen's Hall Orchestra and Sir Henry J. Wood have been specially secured. Messrs. Priestley, who are managing several local musical events, have also arranged for a concert to be given by Monsieur Jacques Thibaud (violin), Señor Pablo Casals (violin),

and Mr. Harold Bauer (pianoforte). The Max Mossel Drawing-room Concerts, which are four in number, promise to be of special attraction, the artists engaged being Madame Julia Culp, Sigismund Feuerman, the boy violinist, the Rosé Quartet, Miss Florence Smith (pianoforte), Herr Siloti, the famous Russian pianist, and Madame Tilly Koenen, the Dutch vocalist. Grand opera will be presented by the Quinlan Opera Company, who will give a fortnight's operatic season at the Theatre Royal, commencing on November 18. The repertory will be augmented by performances of 'Louise,' 'The Marriage of Figaro,' 'Lohengrin,' and 'La Bohème.' The Carl Rosa Opera Company pay a visit to Birmingham early in December to the Prince of Wales Theatre, but a detailed scheme of the works to be performed is not yet available.

BRISTOL.

Four of the local choral Societies have made known their arrangements for the coming season.

Bristol New Philharmonic Society, under the direction of Mr. Arnold Barter, will rehearse 'The Music Makers' (Elgar), 'John Gilpin' (Cowen), a selection from 'Samson' (Handel), 'Sea Wanderers' (Granville Bantock), and British folk-song music arranged by Percy Grainger.

West Bristol Choral Society, under the direction of Mr. Charles Read, will perform 'Acis and Galatea' (Handel) and 'The Spectre's Bride' (Dvorák).

Clifton Choral Society, under the direction of Mr. A. Ernest Hill, have chosen 'Martha' (Flotow), 'Gethsemane to Golgotha' (Turner), and 'The Wreck of the Hesperus' (Anderton).

Bristol Musical Society, under the direction of Mr. C. W. Stear, will give 'The Ancient Mariner' (Barnett), and 'Messiah.'

Bristol Symphony Orchestra, conductors Messrs. F. S. Gardner, Maurice Alexander, and Herbert Parsons, will give Dvorák's 'New World' Symphony and symphonies by Brahms and Tchaikovsky.

DEVON AND CORNWALL.

THE THREE TOWNS.

The Plymouth Orpheus Male-voice Choir with excellent enterprise entered the lists of the Welsh National Eisteddfod at Wrexham, and on September 6 won unqualified praise from Mr. Bantock for their infallible intonation. As a young body of only five years' growth and absolutely without competitive festival experience, they were by no means broken-spirited because they did not come within view of a prize.

The Guildhall Choir (conductor, Mr. H. Moreton, borough organist) have opened another session, taking in hand for rehearsal the 'Hiawatha' trilogy, 'The Messiah,' 'The Golden Legend,' and 'The Redemption.' It is stated, though arrangements are as yet non-committal and tentative, that the Choir contemplates giving a performance of 'The Dream of Gerontius' in Queen's Hall, London, next Spring. Dr. Weekes's Choral Society will perform 'Elijah' at the end of October, and are preparing for a Wagner memorial concert after Christmas, in both of which efforts they will be assisted by Dr. Weekes's Orchestral Society.

Turner's 'Festal Song' was sung at St. John the Baptist's Church, Devonport, on September 12, by a choir of forty voices, with Mr. A. T. Townsend at the organ. A new organ was opened in St. Mary's Church, Devonport, on September 18, with a recital by Mr. Reginald Waddy.

DEVONSHIRE.

The daily concerts given in the new Pavilion at Torquay are proving very successful, and the Municipal Orchestra, under the conductorship of Mr. Basil Hindenberg, is steadily raising its standard of performance and of programme. Each week artists visit for solo vocal and instrumental work, and on September 9 a visit from Herr Sapelnikoff constituted a special event, his chief number being the Tchaikovsky B flat minor Concerto for pianoforte and orchestra. A Grieg concert is announced for a future date, with a visit from Madame Grieg.

In Dawlish Parish Church, on August 27, Mr. G. H. Gregory gave an organ recital, with assistance from Miss Dorothy James (viola) and Mr. H. Lang Jones (baritone).

Miss Violet Clark gave a violin recital at Crediton on September 18, being assisted by Mrs. Wallace Masland (contralto), Mr. Otto Milani (violin), and Mr. Edgar Samways (pianoforte).

CORNWALL.

At a concert given at the Lizard on September 3, the performers included Madame Joan Sutherland, Messrs. Arthur Trew (cello) and Herbert Ferrers (pianoforte).

EDINBURGH.

Visit by MM. Kreisler and Busoni on October 5, and by the New Symphony Orchestra on October 10, will be the opening events of a season which, as far as our present knowledge is a guide, will be both interesting and eventful. The former inaugurates a series of recital concerts, organized by Messrs. Methven Simpson, or Mr. Percy Harrison, or by Messrs. Paterson, in which the names of Paderewski, Melba, Ysaye, Bauer, Culp, Pugno, Gerhardt, Lamond, Casals, Akté, Elwes, and Kreisler loom largest.

The outstanding feature is, of course, the series of twelve Monday orchestral concerts (November 11 to February 3) given by Messrs. Paterson with the Scottish Orchestra under the direction of Mr. Emil Mlynarski and three visiting conductors—Herr Balling, Herr Peter Raabe, and Sir Henry Wood. The sketch-programmes announce the first performances in Edinburgh of Strauss's 'Also sprach Zarathustra,' Rachmaninoff's second Symphony, Bantock's overture, 'Edipus at Colonus,' and other works.

The Choral Union (Dr. T. H. Collinson) announce 'The Messiah,' Beethoven's 'Choral Symphony,' and, in conjunction with the Dunedin Association, Mackenzie's 'The Cotter's Saturday night,' MacCunn's 'The Cameronian's dream,' and Learmont Drysdale's 'Tamlane.' Mr. Kirkhope's choir will be engaged upon Dvorák's 'The Spectre's bride,' part-songs, and madrigals. Mrs. Alexander Maitland's choir and the Edinburgh Bach Choir will continue to join in the choral life of the city. The University Choral Society have selected 'The death of Minnehaha' and Cowen's 'John Gilpin' for performance. But the most striking choral event that the season has in store is the promised performance, by Mr. Moonie's choir, of Bantock's 'Atalanta in Calydon.' It has not hitherto been announced as the first performance in Calydonia!

There still remain to be mentioned the University Historical Concerts, concerts by the Amateur Orchestral Society and by the Millar Craig String Quartet, some Young People's and Saturday Popular Concerts, the further concerts of the Dunedin Association, and many isolated events.

Lastly, the Quinlan Opera Company play at the Lyceum Theatre from December 9 to 14, and introduce 'Louise' to Scotland.

GLASGOW.

On August 27 Mr. Herbert Walton began his fifteenth series of organ recitals in the Cathedral, thus heralding the approach of the musical season of which the following forecast is given.

The Choral and Orchestral Union's season, which opens on November 12, promises several attractions. On the choral side there will be the first performance in Scotland of Wagner's 'Parsifal' (Act 3), and an interesting novelty in Part I of Bantock's 'Omar Khayyám' (conducted by the composer). The other choral selections are Brahms's German 'Requiem,' Sullivan's 'The Golden Legend,' and, as usual, 'The Messiah.' The orchestral programmes, although generally on familiar lines, will include not a few novelties. The Scottish Orchestra of eighty performers will be under the direction of Mr. Emil Mlynarski, and Mr. Henri Verbruggen will fill the offices of leader of the orchestra, chorus-master, and conductor of two of the choral concerts. Among the brilliant array of solo vocalists and instrumentalists engaged, the name of our townsman Mr. Eugen D'Albert is conspicuous.

The Bach Choir's programme includes the 'St. Matthew' Passion, 'Sleepers, wake,' 'Jesu, priceless Treasure,' and a new version of the 'Peasants' Cantata,' in addition to an interesting instrumental selection and a lecture (with illustrations) by Dr. Walford Davies on 'The Art of Bach

and modern Music.' The choral concerts will be conducted by Mr. J. M. Diack.

The Orpheus Choir (Mr. Hugh S. Robertson) announce two concerts, the first of which—a classical Scottish concert—should prove exceptionally attractive. A unique feature in connection with this fine choir is the issue of 'The Monthly Record of the Orpheus Choir,' introduced in order to keep the members in closer touch with the work of the Choir and to enable the conductor and officials to convey intimations and instructions to the members.

The Western Choral Union, under Mr. Wilfrid E. Senior, have chosen 'Acis and Galatea' for their principal study. Cambuslang Choral Society, conducted by Mr. J. M. Diack, have in hand Cowen's 'St. John's Eve' and Mendelssohn's 'Loreley.'

The Young Men's Christian Association Choir (Mr. R. L. Reid, conductor) will perform 'The Messiah' at Christmas, and 'Judas Maccabeus' at their Spring concert.

Hamilton Choral Union (Mr. T. S. Drummond) have in rehearsal 'Messiah,' Mendelssohn's 'Come, let us sing,' and Elgar's 'Land of hope and glory.'

The Amateur Operatic Society (Mr. Wilfrid E. Senior) have selected German's 'Merrie England' for their year's work.

Under Mr. Harrison's auspices, four concerts will be given during the season, the leading performers being Paderewski, Pablo Casals, Kreisler, Backhaus, and the Queen's Hall Orchestra. On November 4 the Quinlan Opera Company will commence a fortnight's season at the Theatre Royal, their repertoire including a first performance here of Charpentier's 'Louise,' 'Tristan und Isolde,' 'Valkyrie,' &c.

The deficit on the last Choral Competitive Festival was so trifling that a call on the guarantors was deemed to be unnecessary. The executive will shortly issue the syllabus for the third annual Festival to be held in the Spring of next year.

LIVERPOOL AND DISTRICT.

The first Philharmonic concert, which always definitely fixes the advent of our local winter season, occurs on October 8, when M. Kreisler will play Beethoven's Violin concerto. Of the usual series of twelve concerts, Sir Frederic Cowen will conduct six. It is satisfactory to note that the rather adverse feeling manifested by the members of the choir, in a memorial presented to the committee with regard to choral performances (notably the 'Elijah') to be conducted by one or other of the 'guest conductors,' has been smoothed over. There can be no doubt that the engagement of eminent 'visiting' conductors, both for choral and instrumental work, has quickened public interest in these famous concerts.

In addition to the choral works previously reported, Dr. Walford Davies's Birmingham Festival work, 'Song of the Sun,' will be performed, and other examples of music by native composers will be afforded by York Bowen's Pianoforte concerto (to be played by Miss Irene Scharrer), Balfour Gardiner's 'Shepherd Fennel's dance,' and Bantock's 'The Pierrot of the Minute.' The season's programme also includes Elgar's 'The Music Makers,' Mozart's 'Requiem,' 'Elijah,' Brahms's 'Alto Rhapsody,' selection from Berlioz's 'Romeo and Juliet,' and Max Bruch's 'Lay of the bell.' With regard to the revival of this powerful setting of Schiller's fine poem, it is thirty-three years since the composer conducted its first performance in Liverpool. He was shortly afterwards appointed resident-conductor of the Philharmonic Society in succession to Benedict, and it is interesting to recall that the vocal principals included Miss Lillian Bailey (afterwards Mrs. Henschel), Madame Enriquez, Mr. Edward Lloyd, and Mr. Henschel, with Mr. Best at the organ.

The Welsh Choral Union will sing Mr. Granville Bantock's new choral symphony, 'Atalanta in Calydon,' at their first concert on November 16, an announcement arousing keen anticipation. Mr. Harry Evans is making sure of sufficient weight and variety of choral tone by procuring the co-operation of the Manchester Orpheus Glee Society and the Birkenhead Gitanas Ladies' Orpheus.

The Liverpool Choral Society, under Mr. Percival Ingram, will perform 'Messiah,' Rossini's 'Stabat Mater,' and

Gounod's 'Redemption,' at their three ensuing concerts, and it will be noted with relief that the Catholic Philharmonic Society has received sufficient promises of support from the Catholic community, hitherto rather lukewarm, to warrant two concerts, at which will be sung Beethoven's Mass in C and Mozart's 'Requiem.'

The Ormskirk Musical Association will sing the concert-version of German's 'Merrie England' at their first concert, and 'Messiah' at the second, probably a wise submission to the eternal financial considerations which afflict committees.

The Walton Philharmonic Society will give two concerts, at which will be sung Stanford's 'Revenge,' and Gade's 'The Erl-King's Daughter.' It is satisfactory to hear that under Mr. Albert Orton this young Society is paying its way.

Sullivan's 'Golden Legend' will occupy the attention of the West Kirby Choral Society, under Dr. W. B. Brierley, while the Port Sunlight Philharmonic Society, conducted by Mr. F. H. Seddon, and under the powerful presidency of Sir W. H. Lever, announce three choral concerts, the first being devoted to 'A night with opera,' and the second and third to 'Messiah' and 'Elijah' respectively.

The musical operations of the Sunday Society will be resumed in St. George's Hall on October 27, under the accomplished director, Mr. John Lawson. A number of orchestral novelties are contemplated, and some noted soloists are to be heard. Public interest in these Sabbath afternoon functions is apparently unabated.

The Castellano Italian Opera Company, who are very popular here, gave a week's performances in the Shakespeare Theatre, commencing September 16. They opened with Verdi's 'Traviata,' in which Madame Defral won distinction as Violetta. This was followed by well-worn favourites in 'Faust,' 'Maritana,' 'Trovatore,' and the equally popular 'Cavalleria Rusticana' and 'Pagliacci.' Rossini's 'Barber of Seville' was the chief novelty of the week, and well displayed the vocal and histrionic abilities of this estimable company.

The Quinlan Opera Company, for their fortnight's visit commencing October 21, will be located in the Royal Hippodrome, a huge music-hall, which will give them the advantage of a larger stage and auditorium than on their previous successful visit to this city. An attractive scheme has been drawn up, the chief novelty being a performance of Charpentier's 'Louise' for the first time in English.

At the first meeting of the session of the local section of the I.S.M., on October 19, Dr. E. Markham Lee will lecture on 'Debussy,' and other lecturers are to include Miss Mary Spencer on 'Pianoforte Technique,' Mr. W. A. Wrigley on 'Edward MacDowell,' and Mr. Montagu-Nathan on 'Taste in Music.' Dr. A. W. Pollitt retains the position of local hon. secretary.

The concerts of the Akeroyd Symphony Orchestra are to be reduced to six, instead of eight as formerly, but the promoters intend to try the experiment of increasing the orchestra and engaging notable soloists, both instrumental and vocal. Mr. Akeroyd's programmes are happily drawn up, and offer the best in music, whether lively or severe. There are no miscellaneous concerts which give greater pleasure or are more worthy of support. The Società Armonica, which Mr. Akeroyd also conducts, will give only two concerts this season. The Society has lost an enthusiastic supporter by the removal of its late hon. secretary, Mr. Dudley Johnston, to the Metropolis.

With regard to other orchestral performances, several important fixtures are announced, including a solitary visit from the Hallé Orchestra, conducted by Mr. Balling, on January 25, and from the Queen's Hall Orchestra, with Sir Henry Wood, on March 5. On the Cheshire side, the Liscard Orchestral Society, under Mr. Philip R. Smart, and the Oxtan and Cloughton Orchestral Society, conducted by Mr. James E. Matthews, will offer interesting programmes. In the city, the Rodewald Concert Club, of which Sir C. V. Stanford is president, will resume its fortnightly Monday concerts on October 14.

Mr. Percy Harrison announces his usual season of four concerts in the Philharmonic Hall, and this experienced and successful entrepreneur has engaged Mr. Paderewski for the first concert on October 17. Two welcome visits will be paid by the Brodsky Quartet, and the St. Petersburg Quartet will also appear on two occasions. Pianoforte recitals are also announced by Messrs. Lamond, Herbert Fryer, Josef Greene,

and in one direction and another there is every indication of a busy Winter season approaching.

The Liverpool United Methodist Choir, consisting of the combined choirs of the Liverpool and District United Methodist Churches, have decided upon performing Haydn's 'Creation' and Stainer's 'Crucifixion.' Mr. E. Malcolm Kelly has been re-appointed conductor.

The Liverpool Symphonic Chorus, also conducted by Mr. E. Malcolm Kelly, have commenced rehearsing for their second season's work, which embraces a series of five concerts to be given at the David Lewis Theatre.

MANCHESTER AND DISTRICT.

The arrangement of the series of Beethoven concerts which Balling is to conduct in Edinburgh in the last week of February next, has occasioned considerable delay in the issue of the Hallé prospectus, and even now the expected full details are not available for every concert. The Edinburgh visit will mean one miscellaneous concert in the Hallé series, probably a distinguished chamber music party.

There are numerous modifications and additions to the scheme as foreshadowed in the July issue. The most notable omissions are Reger's 100th Psalm, Bach's 'O Ewigkeit,' Beethoven's 'Kaiser Josef II.' cantata, Humperdinck's 'Spielmann's Lust und Leid,' and Boecklin's 'Fantasien.' It appears the Mahler Symphony will be No. 1, and not No. 4 or 6, and Bruckner's No. 8 and 9 are to be included, as well as his *Te Deum*. The additions are most welcome, and include Erich Korngold's 'Comedy Overture,' Reger's 'Symphonic Prologue' and 'Lustspiel' Overture, Holbrooke's 'Queen Mab' Scherzo, a suite by Roger Ducasse, 'Gnomentanz,' by Bleye, 'Elfenreigen,' by F. Klose, and two works by Richard Mandel—an overture to a 'Gascony Tournament' and 'Hymn to the Rising Sun.' Truly a brave beginning! May its promises be amply realised, for this scheme is the completest justification of the severe criticism of the Society's policy during the later years of the Richter régime.

The 1912-13 season will be opened by the Bauer-Casals-Thibaud trio, who give the first concert of note on October 4; the Quinlan fortnight of opera, October 7-19, preceding the opening of the Hallé season on October 24.

The series of eight Gentlemen's Concerts will be resumed on October 28. Balling will direct the four orchestral concerts, and the following artists have been engaged: Misses Agnes Nicholls, Gerhardt, Lindenberg, Doris Woodall, Paula Hegner, Messrs. Byard, Campbell McInnes, Charles Neville, d'Albert, and Feuermann.

The coming Winter promises performances of Bantock's 'Atalanta in Calydon' in Manchester, Liverpool, Edinburgh, and Sheffield, and it is a matter of legitimate local pride that, following the initial Hallé performance of the work in its entirety, the next performance of this choral symphony is to be conducted by another Manchester musician, Mr. Walter S. Nesbitt, his famous choir being joined by contingents from Liverpool and Birkenhead, prepared sectionally by Mr. Harry Evans, the Manchester Orpheus returning the compliment in November by singing in the work under Mr. Harry Evans's leadership.

Early October will also witness the eleventh meeting of the now far-famed Blackpool Musical Festival, which has this year far exceeded its past records both in the breadth of its appeal and the number of those participating; the week, October 8-12, will witness no fewer than seven thousand men, women, and children contributing a share to this democratic music-making.

Several appointments in the Manchester district must be mentioned. Mr. Walter Evelyn, the conductor of one of our best local amateur orchestras, succeeds Mr. H. Lyall-Taylor in the Derby Orchestral Society. At Alderley Edge, Mr. R. H. Wilson follows the Rev. Colin Bell in the Choral Society conductorship, and Dr. Keighley has been appointed to a similar position in the Stockport Vocal Society.

A notable success was secured at the Hippodrome, on October 16, by the production of Signor Leoncavallo's new opera 'I Zingari,' under the composer's own direction. The work occupies one hour in performance.

NEWCASTLE-ON-TYNE AND DISTRICT.

Sir Edward Elgar has appropriately dedicated his new choral work, 'The Music Makers,' to 'my friend, Nicholas Kilburn,' who, though nominally concerned in industrial matters, has devoted a great part of his life to producing the creations of 'The dreamers of dreams' and of 'The movers and shakers of the world.' The three choral Societies conducted by this indefatigable worker are to sing this fine composition during the coming season. The Middlesbrough Musical Union will include it in their programme for April 9, which also contains Brahms's 'Song of Destiny' and Goetz's 'Nenia.' 'Elijah' will be given in December. Two chamber concerts will be included in the scheme: the St. Petersburg Quartet and Miss Dorothy Silk will appear at one, in November, and Pianoforte trios by Miss M. Elzy, Mr. Sammons, and Mr. H. Withers will be played at the other. The Sunderland Philharmonic Society will perform 'The Revenge' at their first concert, and will ensure a full house by giving 'Elijah' at the second. The Leeds Symphony Orchestra will appear at each concert. The Bishop Auckland Musical Society will produce the new Ode to their second meeting, with the same orchestra, and the first concert will be devoted to chamber music. The St. Petersburg Quartet and Miss Dorothy Silk will appear.

The Central Hall Choral Society (Councillor Arthur Lambert) have had a prosperous season, and are happy in having a balance of £22 to their credit. Selections from Gounod's 'Faust' and two familiar oratorios figure on the prospectus for the winter. Mr. John Walton, a choir-trainer of exceptionally high ability and of serious ideals, has retired from the conductorship of the Bywell Choral Society, and will be replaced by Mr. J. Heywood, the choir-master of Jesmond Wesleyan Church, Newcastle. It is proposed to perform Parry's 'Ode to St. Cecilia's Day.'

The fine choir of Elswick Road Wesleyan Church will sing Elgar's 'The Kingdom' on November 13—a bold undertaking, but one thoroughly justified by their record of achievements. South Shields Choral Society (Mr. M. Fairs) intend rehearsing Hubert Bath's 'The Wedding of Shon Maclean,' and Dvorák's 'Spectre's Bride.'

Mr. Percy Harrison has issued copious announcements for the coming season. The scheme is the best that that organizer has yet presented, and it is fervently to be hoped that the public will reward his excision of that musical monstrosity the 'ballad concert' by giving him increased support. Again, the Literary and Philosophical Society are devoting one fifth of their miscellaneous lecture course to musical subjects. Principal Hadow, whose presence always causes an overflowing house, will appear twice, the first time speaking on 'Some English Song-writers' and the second acting as annotator of a programme to be given by the Newcastle Glee and Madrigal Society. Mr. Cecil Sharp will speak on his favourite subject, and Dr. Walford Davies will make a welcome reappearance and discuss 'Thought and Feeling in Music.'

NOTTINGHAM AND DISTRICT.

The prospect for the coming season in this city is decidedly rich and very varied. The Sacred Harmonic Society's programme includes Berlioz's 'Faust,' with Miss Esta D'Argo, Mr. Frank Mullings, Mr. Robert Burnett, and Mr. William Downing as soloists; 'A tale of Old Japan' (Coleridge-Taylor); Hubert Bath's 'Scottish' Rhapsody; 'The wedding of Shon Maclean,' with Miss Emily Breare, Miss Maud Wright, Mr. Alfred Heather, and Mr. Stewart Gardner; and 'Elijah,' with Miss Carrie Tubbs, Miss Phyllis Lett, Mr. Ivor Walters, and Mr. Herbert Brown. The works by Coleridge-Taylor and Hubert Bath will be new to a Nottingham audience. At the two orchestral concerts given by this Society the chief works will be Brahms's 'Academic' Overture and Beethoven's fifth Symphony (C minor) at the first concert; and the overtures to 'Der Freischütz' (Weber), 'Die Meistersinger' (Wagner), and Tchaikovsky's fifth Symphony (E minor). The vocalists at these orchestral concerts will be Mr. Edward Davies and Miss Alice Baxter. The concerts will be conducted as hitherto by Mr. Allen Gill. Mr. H. Winn Reeves retains the post of leader, and Mr. Frederic Wyatt will be the organist. Of course the usual 'Messiah' performances will take place on Boxing Day.

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The only change necessary to mention is that the office of the Society is now at Fould's music warehouse, Chapel Bar, Nottingham.

The Nottingham Charity Subscription Concerts, which opened so brilliantly last season, give three concerts, with a fine array of talent. Probably the most attractive will be the coming of the Beecham Symphony Orchestra.

The Nottingham Subscription Concerts have increased their number to five, of which the first presents the eminent artists Kreisler and Busoni, the second Ada Crossley and Ben Davies, the third Gervase Elwes and Carreño, the fourth Phyllis Lett and Holman, finishing with Sir Henry Wood and the Queen's Hall Orchestra, the latter announcement being a welcome intimation to Nottingham, where Sir Henry did such good work some dozen years ago.

Madame Wilson Moulds has arranged a concert recital of Bizet's 'Carmen,' in which the principals are represented by both local and London artists.

A visit from Madame Melba, Mr. Edmund Burke, Ysaye, and Backhaus is announced for the week following the Goose Fair (October 7).

The lectures, musically illustrated, at the University College here, which for some years past have been so successful, will be on 'Welsh Folk-song,' by Mrs. Mary Davies, 'Modern French Music' (two lectures), by Mons. E. Fannière, and on 'Brahms and his Vocal Music,' by Mr. Allen Gill.

SHEFFIELD AND DISTRICT.

A determined effort is being made to establish orchestral music in Sheffield. A fourth series of orchestral Promenade Concerts is announced, and it is satisfactory to learn that the small committee of four—who, from motives of public spirit are promoting the scheme—speak of increased public appreciation and support. Mr. J. A. Rodgers will again conduct a professional orchestra of some sixty players, led by Mr. Arthur Catterall. The dates are October 29, November 26, January 28, and February 25. At each concert there will be a concerto and a symphony. The symphonic works include Strauss's 'Tod und Verklärung,' Schumann's 'Rhenish' Symphony in E flat, Beethoven's No. 4, and Brahms's No. 2 in D. The programmes also comprise the Overture to, and a long selection from, 'Die Meistersinger,' 'Casse Noisette' Suite, the 'Dream pantomime' from 'Hansel und Gretel,' Bizet's 'L'Arlesienne' and 'Jeux d'Enfants' Suites, Berlioz's 'Le Carnaval Romain' and Mozart's 'Zauberflöte' Overtures, and numerous shorter works. Included in the list of concertos are examples by Saint-Saëns (No. 2, pianoforte), Paganini in D (violin), Lalo's 'Symphonie Espagnole' (violin), Franck's 'Variations Symphoniques' (pianoforte), Boellmann's 'Variations Symphoniques' (violin), and Godard's Suite for flute and orchestra. The concerto soloists will be Misses Marguerite Melville, Winifred Christie, and Joyce Brown, Messrs. Arthur Catterall, Maurice Taylor, and J. Lingard. The vocalists will be Misses Lilian Dillingham, Dorothy Silk, Myra Dixon, and Nina Samuell-Rose.

Georg Schumann's 'Ruth' has not been taken up by the choral Societies as eagerly as was anticipated after its brilliant performance at the last Sheffield Festival. Its phenomenal difficulties no doubt deter even adventurous choralists. However, it is to be heard on December 17, when the Sheffield Amateur Musical Society will perform it under Sir Henry J. Wood's direction. For the Spring concert of the same Society, Brahms's German 'Requiem' has been chosen for performance, to be conducted by Mr. J. A. Rodgers.

The Sheffield Musical Union are to be commended for their enterprise in choosing Professor Bantock's choral Symphony, 'Atalanta in Calydon,' as their chief study during the Winter. The Sheffield singers will be reinforced by a large contingent from the Leeds Choral Union, totalling a huge choir of five hundred, which Dr. Coward will conduct. The date is April 10, 1913. The late Mr. Coleridge-Taylor's 'A tale of Old Japan,' and Mendelssohn's 'Hymn of Praise,' are the choral works to be given at the Society's first concert on November 14.

The Sheffield Choral Union announces two concerts to be given under the direction of Lieutenant Suckley. At the

first, on November 25, Mendelssohn's 'Loreley,' and a concert-version of Gounod's 'Faust,' will be performed. Later in the season 'Elijah' will be given.

YORKSHIRE.

Though all the plans of the various concerts are not yet made public property, some of the principal Societies have issued prospectuses, from which a partial forecast of the coming season may be made. Most prominent of all is the admirable programme of the Bradford Subscription Concerts—eight in number, four purely orchestral, one orchestral and choral, two instrumental, and one a 'Melba' concert. Among the orchestral works are Elgar's second Symphony, which Mr. Landon Ronald and the New Symphony Orchestra are to interpret, Brahms's third Symphony, Tchaikovsky's fifth, and Dvorák's 'New World.' Less familiar are Delius's 'Appalachia' Variations, Reger's 'Lustspiel' Overture, Thuille's 'Romantic Overture,' a Serenade by Braunfels, Wallace's 'Villon,' and the 'Macbeth' of Richard Strauss. The principal choral work is Brahms's 'German Requiem,' and among the artists who will take part are Mr. Balling and the Hallé Orchestra, Kreisler, Casals, Max Pauer, Eugen d'Albert, and Busoni. By comparison, the Leeds's Philharmonic series of four concerts, one of which is given up to 'Messiah,' is less striking, but it includes at least two important works—Bach's B minor Mass and Richard Strauss's 'Also sprach Zarathustra' which has not yet been heard in Yorkshire. Mozart's G minor Symphony, Saint-Saëns's C minor Symphony, Reger's 'Lustspiel' Overture, and Wallace's 'Villon' are to be heard, and the choral works will include Bach's second Sanctus in D, Elgar's 'Bavarian Suite,' Balfour Gardiner's 'News from Whydah,' and C. Wood's 'Dirge for two veterans.' The conductors are Sir Henry Wood, Mr. Balling, and Mr. Fricker. The Huddersfield Subscription Concerts are of the usual entertaining character. Eight in number, they include an orchestral concert by the Hallé Orchestra, under Mr. Balling, and visits from Carreño, Sapellnikoff, Backhaus, Adela Verne, Zacharewitsch, and Melba, and an element of sensation in the appearance of three 'infant phenomena.' The Leeds Choral Union, of which Dr. Coward is the conductor, rely upon standard works for two of their three concerts, 'Messiah' and Berlioz's 'Faust,' but at the third propose giving Bantock's remarkable choral symphony, 'Atalanta,' for which occasion the choir will be augmented by members of the Sheffield Musical Union (which is undertaking the same work this season) to a force of 400 voices, and a very remarkable effect should be the result. The Huddersfield Choral Society, another of Dr. Coward's Societies, also places its reliance on the old favourites, 'Messiah' and Berlioz's 'Faust,' but by way of a novelty intends to give the late Coleridge-Taylor's 'A tale of Old Japan,' which is also promised by the Bradford Old Choral Society—whose other works are 'Messiah' and 'Elijah.' The Middlesbrough Musical Union, which always shows artistic enterprise, promises one of the earliest performances of Elgar's new Birmingham work, 'The Music Makers'—which, by the way, is dedicated to this Society's conductor, Mr. Kilburn—along with Brahms's 'Song of Destiny' and Goetz's 'Nenia.' The same Society will also give 'Elijah,' and has established an annexe to its usual choral concerts in the shape of a couple of chamber concerts, given in a smaller hall, an enterprise which shows a welcome catholicity of taste.

We are informed from many sources that the South African tour of the Quinlan Opera Company gave general satisfaction. An article in *The State*, a South African paper, quotes as a common remark the half-complaint: 'I seem to be able to appreciate nothing since I heard the Quinlan Opera Company.' Other Press articles reflect the same feeling. M. Paderewski's tirade, prompted by the bad treatment he undoubtedly received in certain localities, has spread the idea that South Africa as a whole is unresponsive to the best in music, but the evidence of Mr. Quinlan's success removes this slur upon the country.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The programmes announced by the various choral Societies in and about Aberdeen foreshadow a season of exceptional activity. The newly-formed Festival Chorus of 240 voices has already started rehearsals, under the direction of Mr. Warren T. Clemens, for the Festival of 1913. The Bach Choir is preparing Bach's 'My spirit was in heaviness' and 'God's own time,' and will proceed to other motets and cantatas. Peterhead Choral Society will perform 'The Messiah,' 'The wedding of Shon Maclean,' and Stanford's 'Songs of the Fleet.' These Societies are also conducted by Mr. Clemens, whose Church Choral Society has undertaken to perform 'A tale of Old Japan' and Brahms's 'Requiem,' The Choral Union (Mr. A. Collingwood) will give Elgar's 'The Kingdom' and Stanford's 'Songs of the Fleet.' The programmes of the first two concerts to be given by the University Musical Society, under the direction of Professor Sanford Terry are interesting and well-devised selections of choral and orchestral numbers.

BRIGHTON.—It has been decided to hold the Festival on November 12—16 instead of in the Spring. The works chosen are 'The Music Makers,' Samson and Delilah, Berlioz's 'Faust,' 'A tale of Old Japan,' 'Gallia,' 'Carmen,' and a Wagner selection. Mr. Lyell-Taylor is conductor-in-chief. We understand that £200 has already been collected from the sale of tickets.

DINGWALL.—A successful recital was given before a distinguished audience at the Masonic Hall on September 17 by Miss Isobell Munro, a talented pianist of thirteen, who is about to continue her studies in London.

DUNDEE (N.Z.).—The ninety-eighth concert of the Liedertafel was given at the Burns Hall, on July 17, under the direction of Mr. Jesse Timson. The part-songs sung by the choir of forty voices included popular numbers by de Rillé and Dard. The soloists were Miss M. Walton, Mr. A. H. Reid, and Mr. J. H. Oliver.

HARROGATE.—On the occasion of the Kursaal Symphony Concert given on August 28, Sir Edward Elgar made his first visit to Harrogate in the capacity of conductor. He directed the performance of the second 'Wand of Youth' Suite, the Overture 'In the South,' the 'Variations,' and the 'Imperial March,' before a crowded audience that displayed great enthusiasm. Mr. Julian Clifford gave an admirable interpretation of Schumann's Pianoforte concerto.

MELBOURNE.—The Conservatorium of Music of the University of Melbourne gave its mid-winter concert on July 19, before an audience which completely filled the Town Hall. The programme included movements from Pianoforte concertos by Beethoven, Schumann, Saint-Saëns, and Grieg; Violin concertos by Vieuxtemps (E major) and Wienawski; also pianoforte, violin, and vocal solos. A full orchestra, consisting mainly of students, accompanied the concerted numbers.—On July 23, a concert was given by the Philharmonic Society in honour of Mr. George Peake, who has retired from the conductorship. Under the direction of his successor, Mr. Alberto Zelman, Coleridge-Taylor's 'The death of Minnehaha,' and Brahms's 'Song of Destiny' were performed, Miss Maude Harrington and Mr. Horace Stevens being the soloists in the former work.

RHONDA.—Mr. Percie G. Smith's Orchestra has created a record for Welsh orchestras by winning first prize at the National Eisteddfod for the third time. The syllabus of the lecture-concerts that Mr. Smith has given with this organization details an admirable scheme which could only have arisen from the highest ideals and must have had a wide educative influence.

TIMARU (N.Z.).—Mendelssohn's 'Hymn of Praise' was performed on June 19 by the Choral and Orchestral Society, under the direction of Mr. H. Nevill-Smith. The solo parts were taken by Mrs. Gower Burns, Mrs. E. J. Le Cren, and Mr. Alex Moore. Mrs. Burns, Mr. G. A. Andrews, Mrs. A. White (violinist), and Mrs. N. D. Mangos (pianist) contributed to the miscellaneous part of the programme, which included Thomas's 'Raymond' Overture, played by the orchestra.

Foreign Notes.

BERLIN.

On September 7, Herr Emil Paur, the successor to Dr. Karl Muck as conductor of the Royal Opera, made his first appearance and earned considerable success in a performance of 'Die Meistersinger.'—Among the novelties to be performed at the Symphony concerts of the Blüthner-orchestra are 'Wächterweise,' by Paul Juon, a Konzertstück by Leopold von der Pals, Hausegger's 'Naturesymphony,' a Pianoforte concerto by Halldan Cleve, 'L'hiver,' by Ernest Bloch, and an 'Aubade' by Cyril Scott.—The season of the Kurfürstener was opened on September 7, when Kienzl's opera 'Der Kuhreigen' was given for the first time under the direction of Herr Cortelezi. Other works to be given here shortly include Mozart's 'Così fan tutte,' 'Susannens Geheimnis,' by Wolf-Ferrari, Offenbach's 'Die Grossherzogin von Gerolstein,' 'König Harlekin,' by G. H. Clutsam, and Richard Strauss's 'Feuersnot.'

BRUSSELS.

Humperdinck's 'Königskinder,' Puccini's 'Girl of the golden West,' a new three-act opera by Boffin entitled 'Kaatje,' Vincent d'Indy's 'Le chant de la cloche,' Massenet's 'Roma,' and Saint-Saëns's 'Proserpine' will be given for the first time at the Théâtre Royale de la Monnaie during the coming season. Among the more interesting works to be revived are Mozart's 'Magic Flute,' Lalo's 'Le Roi d'Ys,' Massenet's 'Le jongleur de Notre-Dame,' Bruneau's 'L'attaque du moulin,' Debussy's 'Pelléas et Mélisande,' Beethoven's 'Fidelio,' Meyerbeer's 'Robert le Diable,' and 'La Fiancée de la Mer' by Jan Blockx.—At the Waux-Hall M. Victor-Vreuls recently conducted a concert of his own very interesting compositions with great success. The programme included his 'Cortège héroïque,' 'Triptyque,' for contralto solo and orchestra, the Poème for violoncello and orchestra, and a symphony with violin solo.

DARMSTADT.

During the coming season the following works will be given for the first time at the Court Opera, viz., Gluck's 'Iphigenia in Aulis,' Weber's 'Die drei Pintos,' Adam's 'Wenn ich König wäre' (Si j'étais roi), 'Onkel Dazumal,' by Dalcroze, Dohnányi's 'Der Schleier der Pierrette,' 'Pelléas et Mélisande,' by Debussy, Massenet's 'Manon,' and Richard Strauss's new opera 'Ariadne auf Naxos.'

DRESDEN.

M. Jaques-Dalcroze, the now famous pioneer of rhythmic gymnastics, has lately been occupied with the composition of an opera, 'Prometheus,' which is nearly completed.—The Robert Schumannsche Singakademie (conductor, Herr Karl Pembaur) will give performances of Elgar's 'The Apostles' and Nowowiejski's 'Quo vadis' during the coming season.—On August 11, the ensemble of the Royal Opera opened the season at the Königliches Schauspielhaus (pending reconstructions at the Opera House) with a revival of Gounod's comic opera 'Der Arzt wider Willen.' A few days later a three-act opera, 'Stella Maris,' by Alfred Kaiser, was given for the first time.

FRANKFURT.

A new opera, 'Der ferne Klang,' by Franz Schreker, was produced with exceptional success at the Opera House on August 18. The composer (who is also the librettist) shows

genuine invention, and technical mastery of no mean order. The work seems likely to enter the repertoire.—Among the works performed at the last season's Museum concerts were Elgar's Variations, conducted by Herr Mengelberg, and Richard Strauss's Symphony, 'Aus Italien,' under the composer's direction. The *Signale* considers the former work 'undoubtedly one of the most interesting that has come to us from across the water.'

HELSINGFORS.

The Czar of Russia has granted an annual pension of 2,000 Finnish Marks to the composer M. Jean Sibelius. The artist had already an annual life-subsidy from the Finnish State.—An unusually interesting programme is announced for the fourteen subscription Symphony Concerts to be given under the direction of Herr Georg Schneevoigt. Among the works included are a Symphony by Farnhjelmer, Melartin's fourth Symphony in C minor, the Symphony in G major by Mahler, Scriabine's third Symphony, Richard Strauss's 'Symphonia domestica,' 'Also sprach Zarathustra,' and 'Don Quixote,' Bruckner's eighth Symphony, the tone-poem 'Taormina,' by Boche, Glière's 'Die Sirenen,' Hugo Wolf's 'Italian Serenade,' Glazounoff's tone-poem 'Das Meer,' 'Die Jahreszeiten,' by Palmgren, 'Rondes des Printemps' and 'La Peri,' by Debussy, 'La mère l'Oye,' and 'Rhapsodie Espagnole,' by Ravel, 'Der Wald rauscht,' by Conus, Järnefeldt's symphonic-poem 'Korsholm,' 'Kikimora,' by Liadoff, a Sarabande for chorus and orchestra, by Roger Ducasse, Symphonies in C major and D major, 'Finlandia,' 'Eine Sage,' and 'Pan und Echo,' by Sibelius, and Elgar's Overture 'Cockaigne.'

LEIPZIG.

Herr Otto Lohse has commenced his work as chief conductor of the Opera with a fine performance of Beethoven's 'Fidelio.'—The annual summer concert given by the Riedelverein (conductor, Dr. Georg Göhler) in the Thomaskirche was devoted to French church-music. The programme included Gounod's cycle of motets, 'Die sieben Worte,' for solo voices, with four-part and eight-part chorus, a motet, 'Tantum ergo,' by Saint-Saëns, and Roger Ducasse's 'Mariengesänge.'

MANNHEIM.

The new season at the Court Opera was recently inaugurated with the revival of Cherubini's rarely-heard masterpiece, 'Der Wasserträger,' directed by Herr Bodanzsky.

MUNICH.

The English play 'Kismet' has been given at the Künstlertheater with interesting incidental music by Gustav Mrazek.—The annual Mozart and Wagner Festival performances have taken place with great success. The Mozart operas were given at the Residenztheater, under the direction of Herr Bruno Walter, the cycle including two performances of 'Don Giovanni,' 'Le Nozze di Figaro,' 'Così fan tutte,' and one of 'Die Entführung aus dem Serail' and 'Bastien und Bastienne.' Among the most successful of the artists were perhaps Herr Feinhals and Mesdames Bosetti and Maud Fay. The day after the termination of the Mozart performances, the Wagner cycle commenced at the Prinzregententheater with 'Die Meistersinger' (conducted by Herr Röhr). The scheme further included 'Tristan und Isolde' and the 'Ring des Nibelungen,' all directed by Herr Walther. Herr Feinhals again covered himself with great distinction, as did Miss Edyth Walker, Madame Schumann-Heink, and Messrs. Knöte and Zador.

NEUCHÂTEL.

The twenty-second Eidgenössische Sängertag has taken place with great success. The Festival showed throughout the high standard of the competing male choirs through all the four different grades, ranging from easy folk-songs to art-songs of the greatest difficulty. Among the most interesting items performed were Reger's 'Requiem' and 'An das Meer,' 'An die Hoffnung,' by Volkmar Andreae, and a beautiful *a cappella* motet, 'Exaudi deus orationem meam,' for seven-part chorus, by Giovanni Gabrieli (1557-1612), sung by two thousand singers.

PARIS.

On August 22, M. Claude Debussy celebrated the fiftieth anniversary of his birth.

PYRMONT.

A Festival devoted to compositions by Dvorák took place on August 14, 15. Two orchestral concerts and one chamber concert were given. The programme included the 'Hussitska-Overture,' the Symphony in D minor, Op. 20, two Legends for orchestra, the concertos for Violin (soloist Herr Havemann) and Violoncello (soloist Professor Paul Grümmer), and the symphonic-poem 'Das Heldenlied.' The Pianoforte quartet in E flat, four Biblical songs from Op. 99, and the Serenade for wind instruments were also heard.

REGENSBURG.

The Prince Regent of Bavaria has given orders for a bust of Wagner to be placed in the 'Valhalla' built by Ludwig I. on the Danube.

REVAL.

Wolf-Ferrari's choral work 'La vita nuova' has been performed for the first time by the Nikolai-Gesangverein.—The Kammermusikverein gave a concert devoted to compositions by Bach, including the Suite in B minor for flute and string orchestra, the Trio-Sonata from 'Das musikalische Opfer,' and the Pianoforte concerto in D minor. At another concert Brahms's Clarinet trio and an interesting String quintet by Glazounoff were heard for the first time.

STOCKHOLM.

The Nya Filharmoniska Salskapet (conductor, Herr Armas Järnefeldt) has given a concert of rarely-heard works by Beethoven. The programme included the 'Meeresstille und glückliche Fahrt,' the Fantasy for solo pianoforte, chorus and orchestra, and the Mass in C major.—At the concerts of the Musikforeningen, Professor Franz Neruda introduced Bossi's 'Canticum canticorum,' Wolf-Ferrari's 'La Vita nuova,' and Bruckner's Te Deum. Peterson-Berger's interesting opera 'Arnlot' has been revived at the Royal Opera.

TEPLITZ.

A number of interesting works, including Weingartner's second Symphony, Reger's Violin concerto in A major, Op. 101, Mozart's rarely heard 'Linzer Symphony' in C major (No. 36), a new Symphony by Malata, and Mahler's fifth Symphony were played at the Philharmonic Concerts during the recent season.

ZOPPOT (NEAR DANZIG).

The works chosen for the pastoral performances (now an annual event) at the open air theatre (Waldbühne) included Smetana's 'Verkaufte Braut' and Humperdinck's 'Hänsel und Gretel.' The latter work proved particularly attractive in these surroundings.

M. KUSSEWITSKY'S VOLGA TOUR.

During the summer M. Sergius Kussewitsky made his second concert-excursion on the Volga. He chartered the comfortable steamer 'Kniaschna' ('The Duchess'), and with his orchestra and a number of friends visited the towns from Rybinsk to Astrachan, and back to Nischni-Novgorod. Twenty Symphony concerts were given, the programmes of which included well-known classical works and compositions by Tchaikovsky, Glinka, Moussorgsky, Rimsky-Korsakoff, Liadoff, Rachmaninoff, and Glazounoff. The whole enterprise proved a great success in every respect.

Miscellaneous.

The Report of the Manchester Public Free Libraries Committee provides some interesting statistics with regard to the Henry Watson Music Library. This collection is estimated to contain 33,000 volumes, besides a great quantity of sheet music. We learn that the number of borrowers' cards now in force is 1,046, and that the number of volumes, &c., lent out from April 1, 1911, to March 31, 1912, was 59,900—over 40,000 more than in the previous twelve months.

Classes in Morris-, Country- and Sword-dances, and in singing games will be held during the Autumn by the English Folk-Dance Society. The classes will meet on Thursday and Friday evenings from October 3 to December 5, at Trinity Church House, 200, Great Portland Street; Reeve Hall, 76, East Street; and the South Western Polytechnic, Manresa Road, Chelsea. Information will be supplied by Miss Walsh, 11, Hart Street, W.C.

A committee of residents in Waterford, with influential backing from outside, invites public support for a scheme to commemorate the centenary of William Vincent Wallace's birth by (1) erecting a statue in Waterford; (2) founding a scholarship; (3) providing an organ in some public building at Waterford. The secretary is Mr. Edmund Downey, 50, O'Connell Street, Waterford. Cheques should be made payable to 'The Treasurers, Wallace Fund.'

Twickenham Philharmonic Society, augmented by the Thames Valley Operatic Society and other local singers, will make its first visit to central London during the coming Autumn season and perform Coleridge-Taylor's 'The song of Hiawatha,' under the direction of Mr. Arthur Cowen. The choir and orchestra will together number about 200.

We read that the W— B— Choral Society are to rehearse for performance during the season, Handel's 'Acis and Galatea,' and Dvorák's 'Speck's Bridge.' A new work by Dvorák is certain to be interesting.

We hear that Miss Margaret Fairless, of Newcastle-on-Tyne, a thirteen-year old violinist studying with Professor Sevcik, has astonished the Bohemian musicians and public with her virtuosity.

Charles E. Connell, a pupil of York Minster Choir School, has obtained the Associate Diploma at Trinity College of Music.

Sir Henry Wood has resigned the conductorship of the Westmorland Festival.

Answers to Correspondents.

CONSTELLAT.—The opening of the 'Meistersinger' Overture should be taken at about $\text{♩} = 112$. Slacken slightly on p. 7 (miniature full score). Resume the tempo on second line of p. 8. Avoid the common tendency to make a marked *allargando* on last two bars of p. 20. Pp. 21-22 *meno mosso*. E major about $\text{♩} = 88$. Quickened on p. 28. From last bar p. 29 about $\text{♩} = 92$. Quickened slightly on pp. 36-37, and from p. 38 resume original tempo. Broader from last bar of p. 55. These directions are given from a (perhaps faulty) recollection of Richter's interpretation.

CRICKET.—Normally, yodelling is not possible to ladies. It is done by the interchange of the natural and falsetto tones of a baritone voice. Even to a baritone, our advice would be: learn by ear from a yodeller. Consult your milkman, especially if he sells Swiss milk.

CLARINET.—Consult Lieut. Miller's book on the Military Band in Novello's Primer Series (2s. 6d.), and the book by Mr. Farmer, acknowledged on p. 655.

L. J. M.—The habit is not so prevalent as you imagine.

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- "The Romany Fiddle"
- "Morning—and you!"
- "Dear heart, I love"
- "A Tree Song"
- "Three"

TERESA DEL RIEGO—

- "The Reason"
- "Little Brown Bird"
- "Your Picture"
- "Hayfields and Butterflies"
- "The red rose wooed the white rose"
- "I lay my laurels at your feet"

DOROTHY FORSTER—

- "Wonderful Garden of Dreams"
- "The Bells of Twilight"
- "Look down, beloved"
- "In the Twilight"
- "Where violets grow"
- "Margaret"
- "Mifanwy"
- "Rosamond"
- "Rose in the Bud"

LAO SILÉSU—

- "A little love, a little kiss"
- (Un peu d'Amour)

LESLIE ELLIOTT—

- "Hayoma"
- "The Whisperin' Wheat"

KATIE MOSS—

- "The Floral Dance"

F. PAOLO TOSTI—

- "Never"
- Two Little Songs :
"Could I but tell" } Published
"I cannot tell" } together.

S. LIDDLE—

- Two Short Songs :
"Open my window } Published
"to the stars" } together.
"Love, pluck your flowers"

HUBERT BATH—

- "I have a rose"
- "Reconciliation"

KENNEDY RUSSELL—

- "At Santa Barbara"
- "The Blue Dragoons"
- "The Farmer's Pride"
- "Old Farmer John"

BOTHWELL THOMSON—

- "The First Kiss" } Published
"The Flower Bird" } together.
"Lullaby Lady"

ERIC COATES—

- "Rose of Mine"
- "When the robin goes a-singing"
- "Sweet-and-Twenty"

NOEL JOHNSON—

- "Gray Days"

HAYDN WOOD—

- "A Song of Hope"
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- "Love in all Seasons"

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- "There's a hill by the Sea"
- "Little grey home in the West"
- "Life has sent me many roses"
- "Eyes that used to gaze in mine"
- "Rose of my heart"
- "Where my caravan has rested"
- "It is not because your heart is mine"
- "Unmindful of the roses"

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